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Appendix

TO

PRACTICAL HARMONY.

BY

Stewart Macpherson

A SERIES OF

Questions

AND

Progressive

Exercises,

INTENDED FOR THE USE OF STUDENTS

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NEW AND FURTHER REVISED EDITION.

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APPENDIX

TO

PRACTICAL HARMONY.

A SERIES OF QUESTIONS AND PROGRESSIVE EXERCISES,

INTENDED FOR THE USE OF STUDENTS.

BY

STEWART MACPHERSON

Fellow and Lecturer at The Royal Academy of Music, London.
Author of "Practical Harmony," "Form in Music," "Music and its Appreciation,"
"Melody and Harmony," "Studies in the Art of Counterpoint," etc., etc.

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PREFACE TO NEW AND REVISED EDITION.

THE present volume is intended as a Supplement, or Appendix, to the author's "PRACTICAL HARMONY." It was impossible, in that work, to include more than a limited number of exercises, without making it of an inconvenient size; the need for some additional exercises, especially upon the matter contained in the earlier chapters, has, however, been felt by the author from the first, and he has therefore compiled the present series, in the hope that they may be found useful, both to those who are studying from "PRACTICAL HARMONY," and also to those using other treatises.

With regard to the questions, forming so large a part of this volume, the author would suggest that the pupil should be given these to answer before working the exercises on each chapter, as the very fact of writing down the answers to such questions is of immense value in impressing the various subjects on the learner's memory. He should also be required to furnish, from the works of good composers, examples of the various chords and chord-progressions as he proceeds. In the third part of the volume will be found, as in "PRACTICAL HARMONY," several melodies for the student to harmonize. These have been arranged so as to correspond with the plan adopted in that work, viz., to harmonize first with a very limited number of chords, and gradually to increase the "vocabulary" as the pupil progresses.

The author wishes to urge the student to play, as well as write, all the chord-progressions, etc., asked for throughout this Appendix, transposing them into all keys. He should also make a point, from the very first, of harmonizing melodies and basses *at the keyboard*, in order to impress the sound of the various harmonies upon his ear, and also to give him facility in the practical and ready exemplification of what he has learnt.

LONDON,
July, 1911.

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N.B.—A figure placed *over* a bass-note in any of the exercises indicates the interval, counted from that bass-note, that is to be placed at the top.

APPENDIX

TO

PRACTICAL HARMONY.

PRELIMINARY DEFINITIONS.

1.—Describe the following terms:—Melody, Harmony, Part, Bass, Root, Modulation Chord, Concord, Discord, Diatonic, Chromatic.

2.—How many kinds of "Motion" are there? Describe them.

3.—Name the various "Cadences," and explain their characteristics.

PART I.

DIATONIC HARMONY.

CHAPTER I.

TRIADS.

1.—What is a Triad? How many kinds are there, and what are their names?

2.—Which interval in a Triad gives it its name?

3.—What kind of 5th must always be present to form a Common Chord?

4.—How many varieties of Common Chord are there?

5.—Which Triads are *Concordant*, and which *Discordant*, or *Dissonant*.

6.—Write Triads of each description on various bass-notes.

CHAPTER II.

THE TRIADS OF A MAJOR KEY.

1.—Which degrees of a major scale bear Common Chords? Which of these are major and which minor?

2.—Describe the nature of the Triad upon the 7th degree of a major scale.

3.—Write out all the *Major Common Chords* in the keys of G, E♭, B, A♭, F♯ and B♭, and all the *Minor Common Chords* in the keys of D, F, C♯, B♭, A and E.

4.—What is meant by doubling a note? Which note is it best to double in the direct position of a Common Chord? Give some examples of such doublings.

5.—Name an important exception to the above general rule.

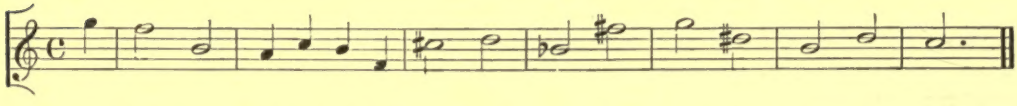
6.—Give two rules concerning the leading-note. Which of the following examples are correct, and which incorrect, and why?



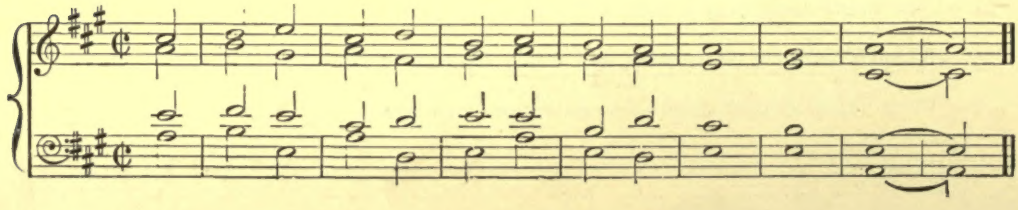
7.—Which note may be omitted from a Common Chord?

8.—Describe the terms "close position" and "extended position," as applied to Harmony.

9.—Point out the faults of *Melodic Progression* in the following phrase:—

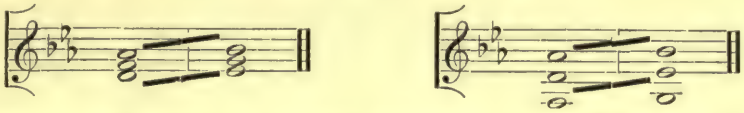


10.—Enumerate the faults of *Harmonic Progression* in the following passage:—



11.—Under what conditions may the interval of an 8ve or the interval of a perfect 5th occur in each of two succeeding chords without bad effect? Give examples.

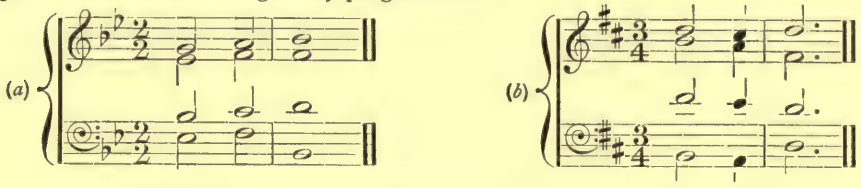
12.—Which of the two following examples is correct? and why?



13.—Give two useful hints for obtaining smoothness and correctness in a succession of harmonies.

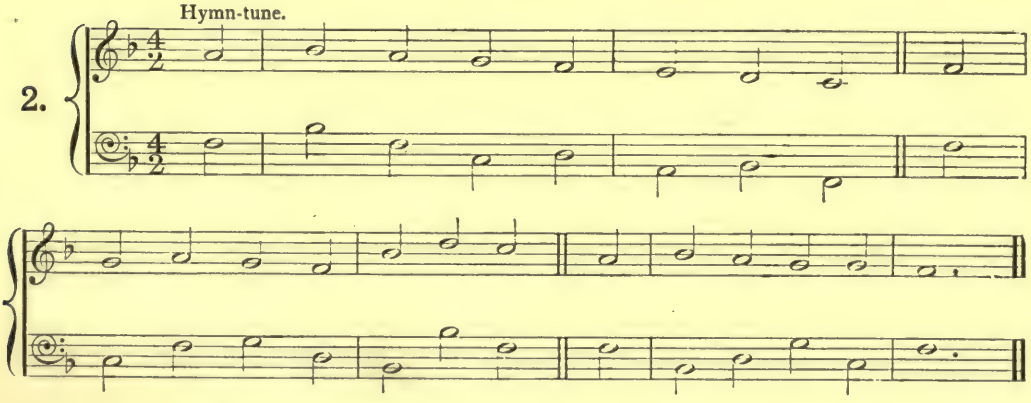
14.—If the roots of two succeeding common chords in their direct position stand at the distance of a 2nd from one another, in which direction should the upper parts generally move in order to avoid "consecutives"?

15.—Correct the following faulty progressions:—

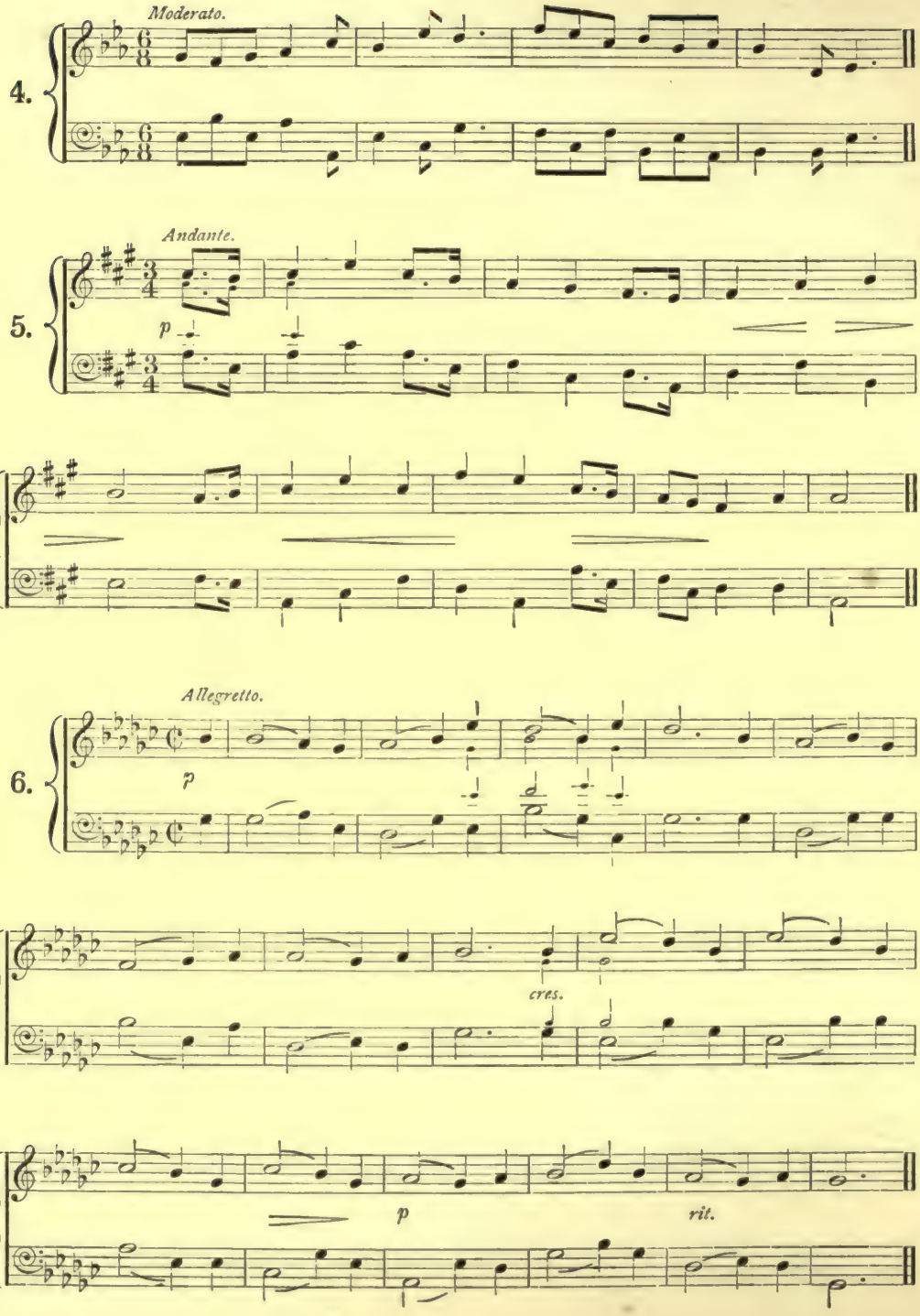


EXERCISES ON THE TRIADS OF A MAJOR KEY.








4.
Moderato.
5.
Andante.
p
6.
Allegretto.
p
cres.
p
rit.

CHAPTER III.

THE INVERSIONS OF THE TRIADS OF A MAJOR KEY.

First Inversion of Triads.

1.—What is meant by an *inversion* of a chord?

2.—How many inversions are possible to any given chord? How many inversions has a triad?

3.—What is meant by the "first inversion" of a chord? Give some examples of such "first inversions."

4.—How many notes of a major key can bear concordant first inversions?

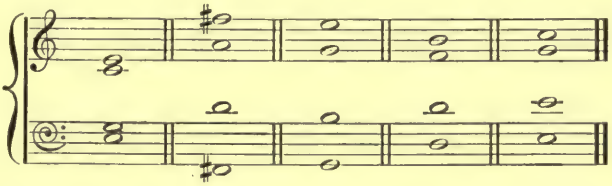
5.—If two or more first inversions occur in succession, which part of the chord is it advisable to place in the higher part, the 3rd or 6th from the bass? and why? Give examples to prove your statement.

6.—Correct the following succession of first inversions :—



stating the best plan to be adopted in order to avoid "consecutives" in such a passage.

7.—When is it best not to double the *bass-note* of a first inversion? Alter the doubling in those of the following chords that you deem would be improved thereby.

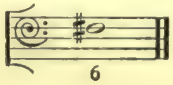


8.—Is the doubling in the chord marked * faulty? If not, why is it permissible?

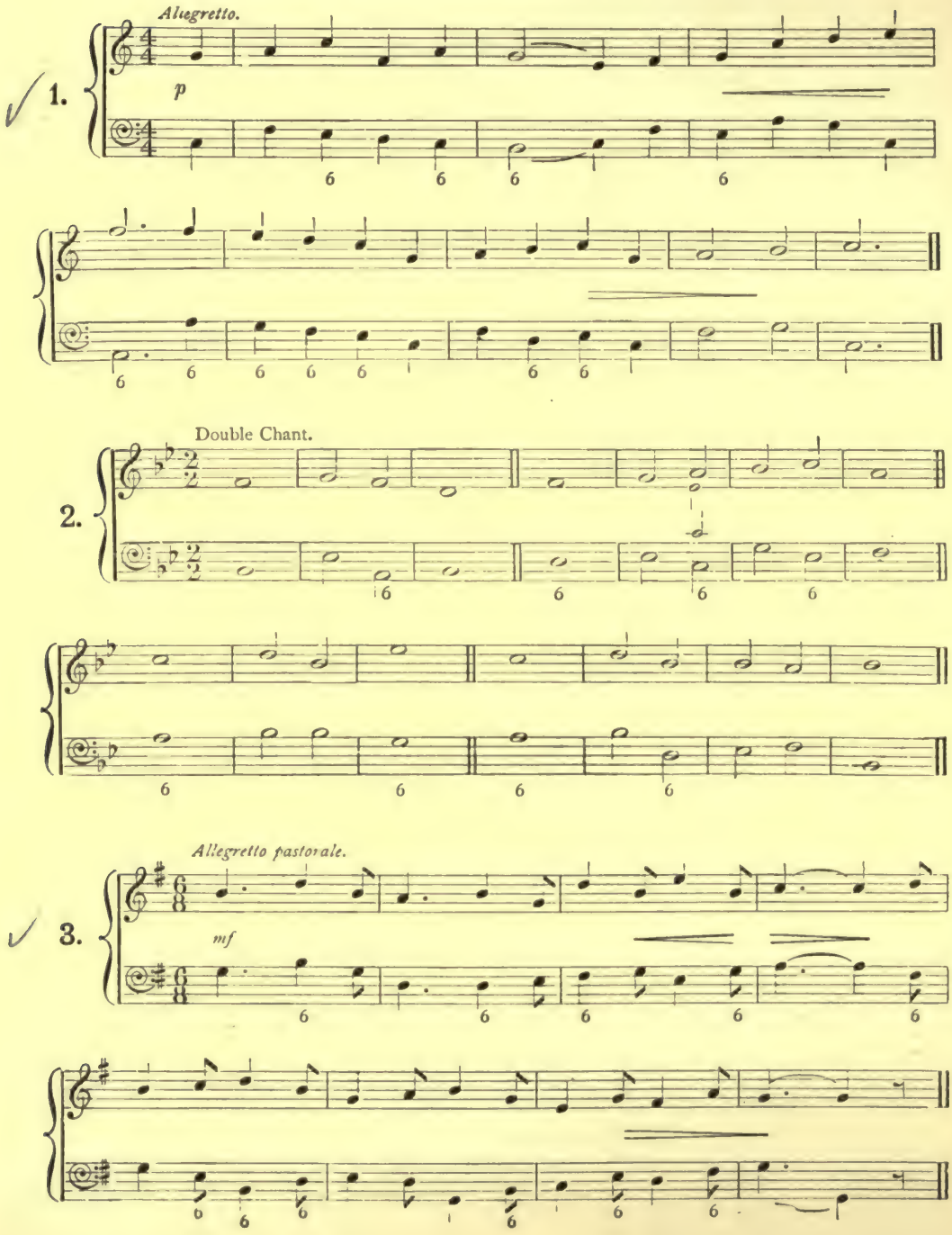


9.—Give another name for the first inversion of a triad.

10.—Write in four parts the chord indicated by :—



EXERCISES ON THE FIRST INVERSIONS OF A MAJOR KEY.




Hymn-tune.
4.
Hymn-tune.
5.
Double Chant.
6.

Second Inversion of Triads.

11.—Describe the "second inversion" of any chord.

12.—Which triads only, of a major key, usually have a good effect in the second inversion?

13.—Name three ways in which it is correct to follow a second inversion. Give an example of each.

14.—Second inversions are sometimes called "cadential," and also "passing." Describe these terms, and state upon which degrees of the scale these are, as a rule, to be found respectively.

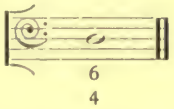
15.—What is wrong in the succeeding example as regards the approaching of the second inversion marked *?



16.—Which is the best note to double in a second inversion?

17.—Give another name for the second inversion of a triad.

18.—Write in four parts the chord indicated by:—



19.—(*a*) What is wrong in the following example?



(*b*) Re-arrange the notes of each chord, so that the passage shall have a satisfactory effect.

20.—How is it best, in the majority of cases, to treat the upper parts of the harmony when a second inversion is followed by a direct common chord on the same bass-note? Give an example.

EXERCISES ON THE SECOND INVERSIONS OF A MAJOR KEY.

7.



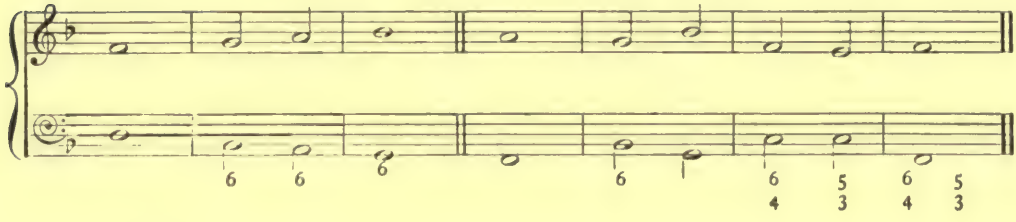

Hymn-tune.
8.
9.
Minuet. Allegretto.
mf
10.
Moderato.
p



Double Chant.

11.





Hymn-tune.

12.





CHAPTER IV.

THE TRIADS OF A MAJOR KEY (*continued*).

1.—Name two restrictions with regard to the progression of the "outside" or "extreme" parts of two succeeding chords.

2.—Point out the faults in the following :—



3.—Are the following progressions right or wrong? and why?



EXERCISES ON THE TRIADS OF A MAJOR KEY (*continued*).




2.
mf


Double Chant.
3.


Allegretto.
4.
p


Hymn-tune.
5.


6.
Double Chant.
7.
Bourrée. Allegro.
8.
Andante.
9.
f
p
f

Hymn-tune.

10.



Double Chant.

11.



12. *Andante.*



CHAPTER V.

THE TRIADS OF A MINOR KEY.

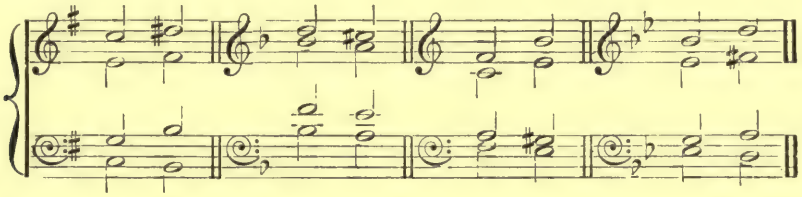
1.—Which of the two forms of minor scale, the Harmonic or the Melodic, is used for the formation of chords?

2.—Which degrees of a minor scale bear common chords? Which of these are major and which minor?

3.—Describe the nature of the triads upon the 2nd, 3rd, and 7th degrees of a minor scale, and write them in the keys of D minor, E minor, F minor and B♭ minor.

4.—Which is the best note to double in the chord of the sub-mediant of a minor key when it follows, or is followed by the chord of the dominant?

5.—Correct the following progressions.



6.—What is the signification of a ♮, ♯, or ♭ under or over a bass-note?

7.—Write out the first inversion of all the triads in the key of F♯ minor, marking with a + any that may be discordant in this position.

8.—When may (*a*) the Minor 7th (*b*) the Major 6th of the melodic minor scale be used in chord formation? Give two examples of the use of each in the key of A minor

9.—What is the signification of a ♮, ♯, or ♭ against a figure?

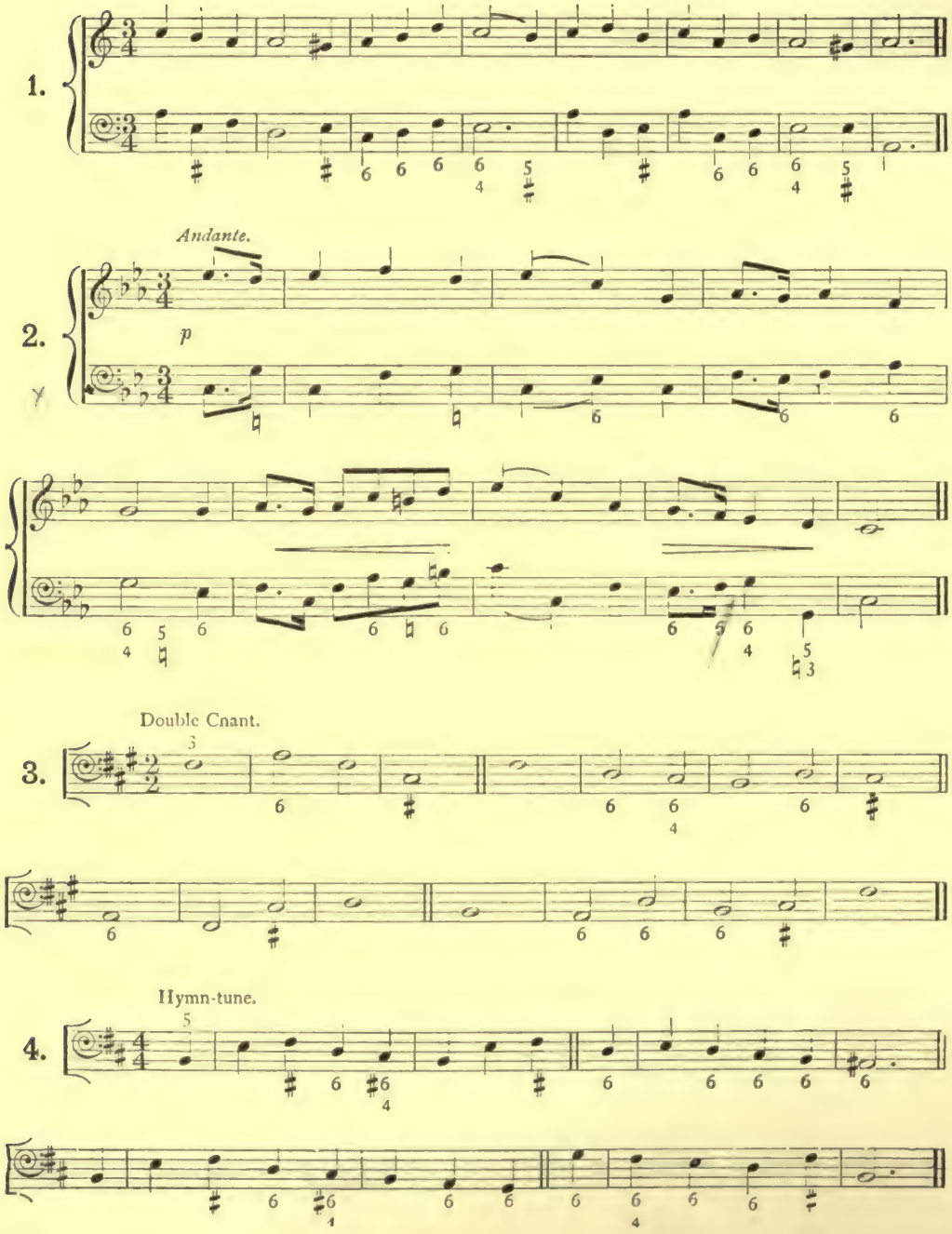
10.—Which chords only are usually taken in the second inversion in a minor key? Give examples of these in the key of D minor.

11.—Write the second inversion of the chord of the tonic in the key of C minor, following it in three different ways.

12.—Point out the faults in the following passage, and re-write it according to the figuring :—



EXERCISES ON THE TRIADS OF A MINOR KEY



Allegretto.

5.

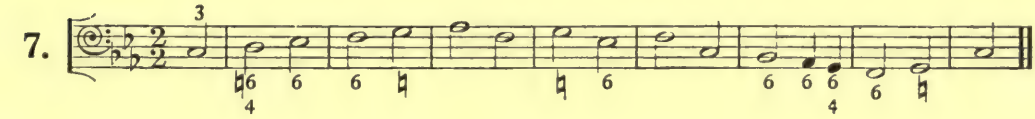


Double Chant.

6.



7.



Hymn-tune.

8.



CHAPTER VI.

ON THE PARTICULAR TREATMENT OF DIMINISHED AND AUGMENTED TRIADS.

1.—Name the dissonant triads in (*a*) the major form of a key, and (*b*) the minor form of a key.

2.—What is meant by the "resolution" of a discord?

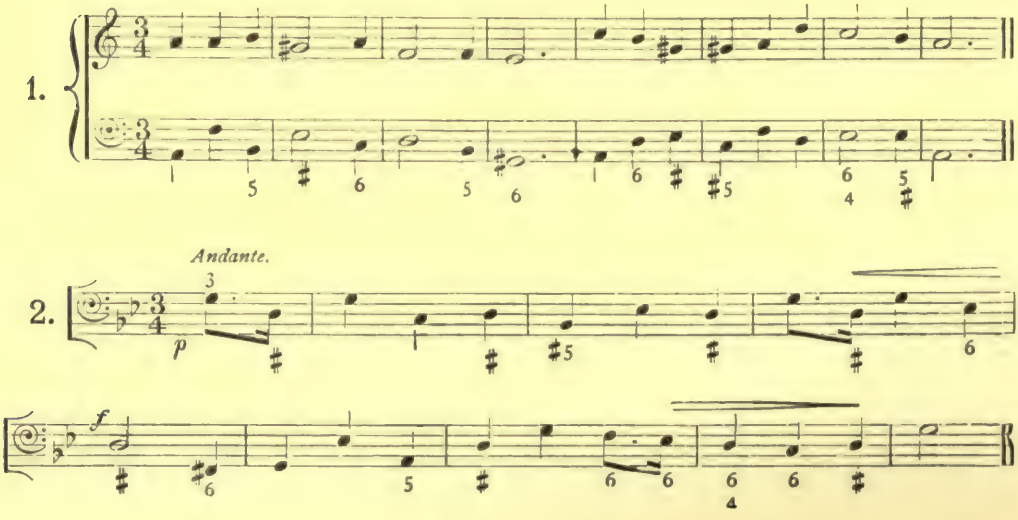
3.—Upon what chord should (*i.*) the Diminished Triad on the super-tonic of a minor key, and (*ii.*) the Augmented Triad on the mediant of a minor key, resolve?

4.—Describe the "preparation" of a discordant note.

5.—Write in its direct position, the Diminished Triad upon the super-tonic of the key of E minor, preparing and resolving the dissonant 5th.

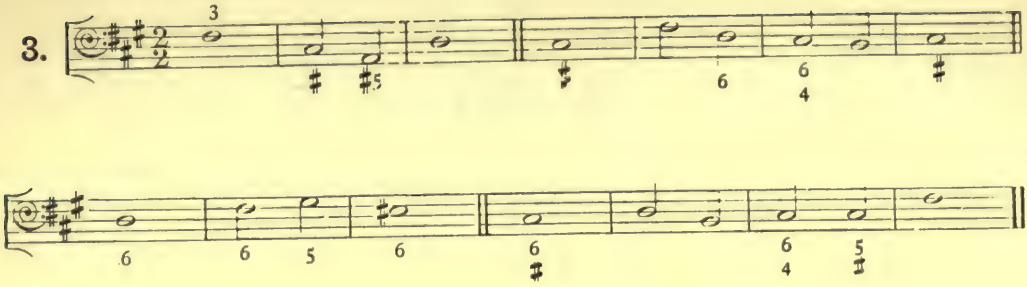
6.—Write in its direct position and also in its 1st inversion, the Augmented Triad upon the mediant of G minor, preparing and resolving the dissonant 5th in each case.

EXERCISES ON THE PARTICULAR TREATMENT OF DIMINISHED AND AUGMENTED TRIADS.



Double Chant.

3.



Hymn-tune.

4.





CHAPTER VII.

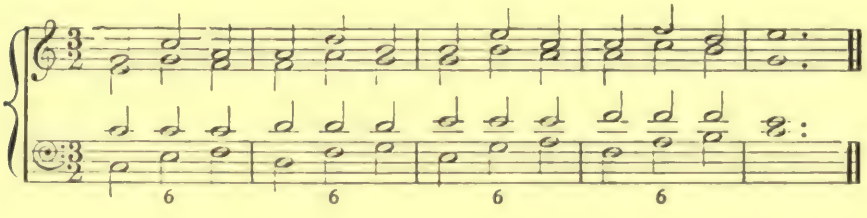
SEQUENCES.

1.—What is a Sequence?

2.—Write an example of (*i.*) a Melodic Sequence, (*ii.*) a Harmonic Sequence.

3.—Name some licenses allowed in the repetitions of a Sequence.

4.—The following Sequence does not terminate properly. State the reason of its bad effect, and modify the ending so as to produce a satisfactory result.



5.—What is the difference between a "Tonal" Sequence and a "Real" Sequence?

6.—Continue the following as a modulating Sequence, passing through the keys of D minor, E minor, F major, and G major, and add a Perfect Cadence in the key of C.



CHAPTER VIII.

THE CHORD OF THE DOMINANT SEVENTH.

1.—Of what does the chord of the Dominant 7th consist? Write this chord in the keys of G, E and F major, and D, F and A minor.

2.—How many dissonant intervals are present in the chord of the Dominant 7th? and which are they?

3.—Upon what chord does the chord of the Dominant 7th usually resolve, and which of its notes demand a special progression? What is their progression?

4.—State which note must be omitted from either one or the other chord when, in four parts, the direct position of the Dominant 7th resolves upon the direct position of the Tonic chord. Write two examples of the above progression in the key of D, exemplifying (*i.*) the *Dominant 7th* in its complete form, (*ii.*) the *Tonic Chord* in its complete form.

5.—State what is wrong in the following chords, and correct them.



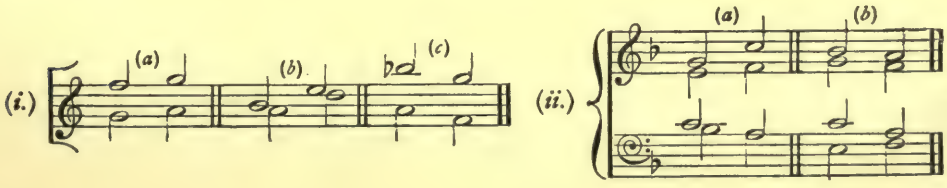
6.—How many inversions are possible to the chord of the Dominant 7th? Write out the Dominant 7th in the key of A minor, in its direct position and all its inversions, resolving each upon the chord of the tonic.

7.—Name an important exception to the usual progression of the 7th in the chord of the Dominant 7th. Give an example in the key of G

8.—Give the figuring for each position of the Dominant 7th.

9.—In which inversion is the root frequently omitted? In such a case which note is often doubled?

10.—Name the faults in the following progressions.

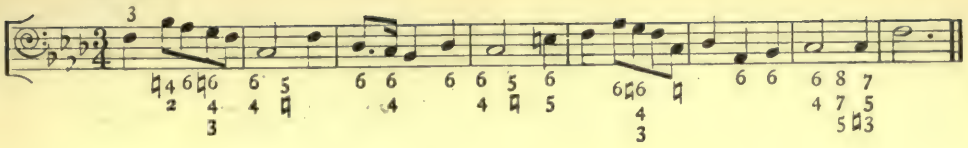


EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH.



Moderato.

4.



March. *Allegro con spirito.*

5.



6. Hymn-tune.



CHAPTER IX.

THE CHORD OF THE DOMINANT SEVENTH (*continued*).

1.—Write the direct position of the Dominant 7th in the keys of F major and E minor, resolving it upon the chord of the sub-mediant in each case.

2.—What treatment has the 7th in the chord of the Dominant 7th when it resolves upon an inversion of the chord of the sub-dominant?

3.—Write the first inversion of the Dominant 7th in the key of A major, resolving it upon an inversion of the sub-dominant; also the 2nd inversion of the Dominant 7th in the key of A minor, resolving in the same way.

4 —Name the faults in the following progressions:—

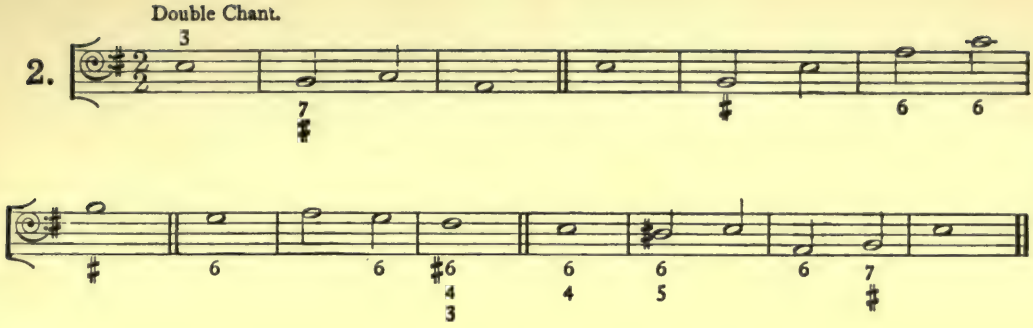


EXERCISES ON THE CHORD OF THE DOMINANT SEVENTH (*continued.*)



Double Chant.

2.



Hymn-tune.

3.



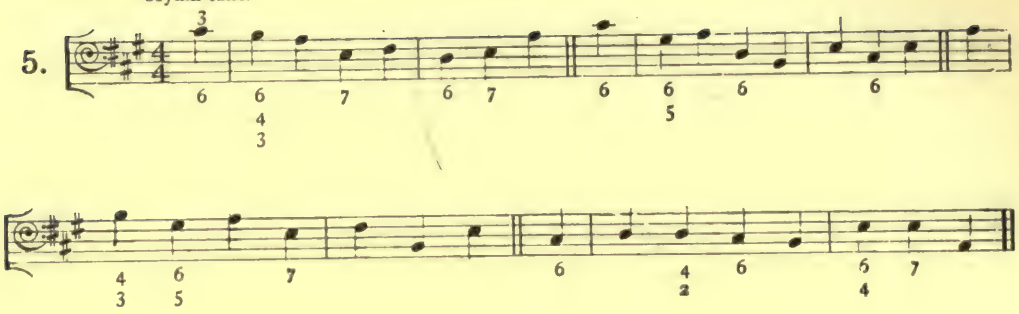
Allegretto.

4.



Hymn-tune.

5.



Minuet. *Allegretto.*

6.



CHAPTER X.

PASSING-NOTES.

1.—What is a "Passing-note"? Give an exampie.

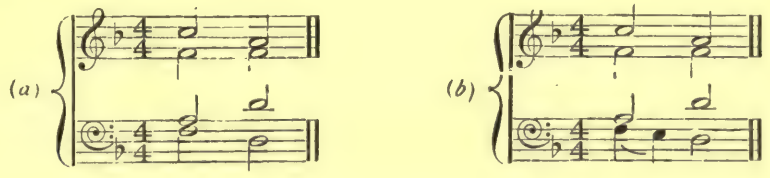
2.—How are Passing-notes usually approached and quitted?

3.—Mark with a cross any Passing-notes in the following passage that you think are not treated correctly, stating your reason in each case :—



4.—Do Passing-notes more frequently occur on *less* accented, or on *more strongly* accented parts of the bar than the harmony-notes that precede them? Give the usual name for Passing-notes occurring *on* the accent.

5.—Is the example at (*b*) more correct than the one at (*a*), or not? State the reason for your answer.



6.—What is an "Auxiliary-note"? When is it desirable for an Auxiliary-note to be at the distance of a semitone rather than at the distance of a whole tone below its resolution?

7.—What are "Changing-notes"? Give an example.

8.—Is the leap from the Passing-notes at (*a*) and (*b*) correct, and if so, why?



9.—When should the major 6th of the melodic minor scale be used as a Passing-note? Give an example in A minor.

10.—When should the minor 7th of the melodic minor scale be used as a Passing-note? Give an example in A minor.

11.—In proceeding between the Dominant and Tonic of a minor scale, it is possible to introduce *two* Passing-notes; when should these two Passing-notes be the major 6th and 7th, and when the minor 6th and 7th of the melodic minor scale? Give examples in A minor.

12.—How are Passing-notes in the *bass* indicated?

CHAPTER XI.

MODULATION TO NEARLY RELATED KEYS

1.—Name the keys most closely related to the keys of D, E, and B major; and to the keys of A, E♭, and F♯ minor.

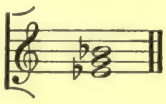
2.—How is a modulation effected?

3.—Instance a harmonic progression of two chords that satisfactorily defines a key.

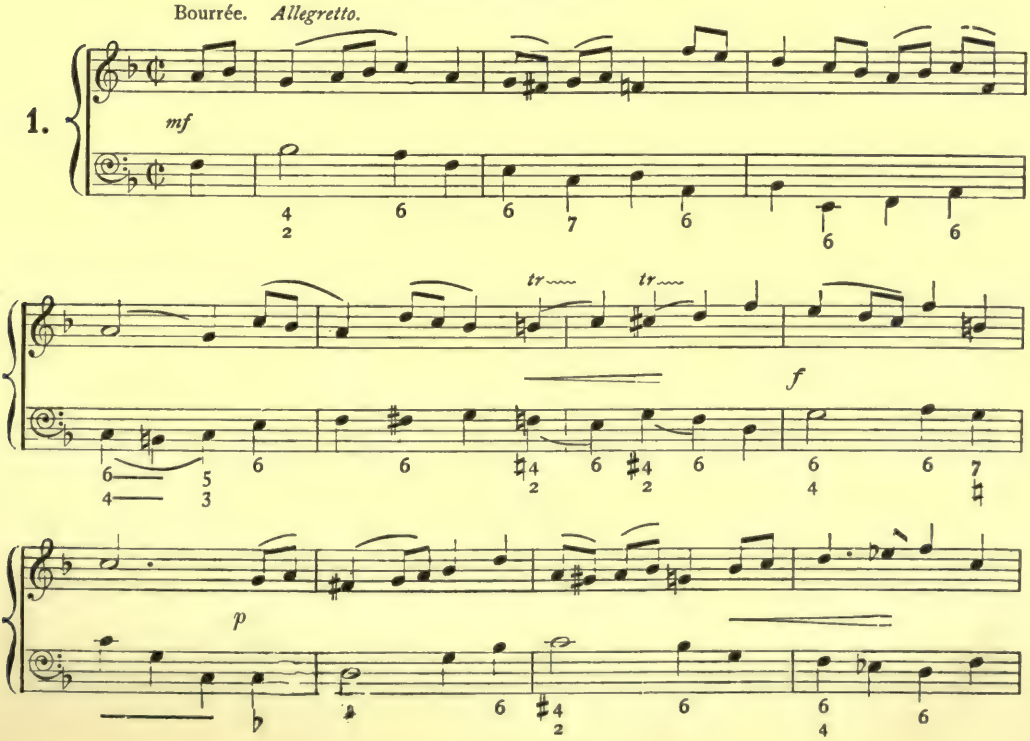
4.—Describe "gradual" modulation. Give an example.

5.—Modulate, by means of irregular resolutions of the chord of the Dominant 7th, from the key of D to each of the following keys:—B minor, G major, E minor, A major, and F♯ minor.

6.—What is "false relation"? Give an example.

7.—To what keys may the following chord  belong, diatonically?

EXERCISES ON PASSING-NOTES AND MODULATION TO NEARLY RELATED KEYS.

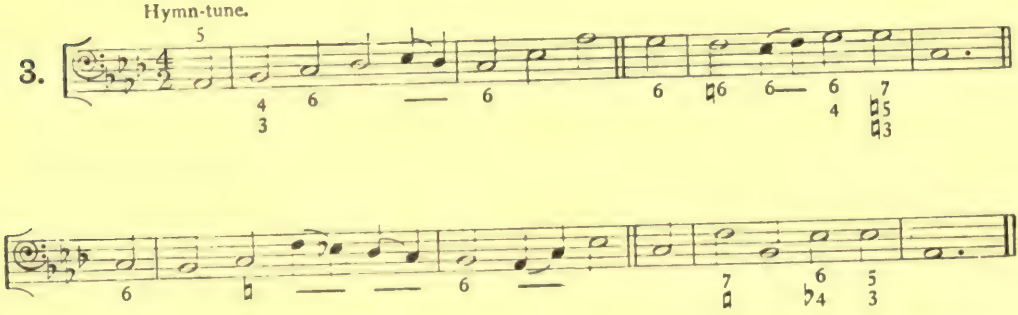




2. Double Chant.

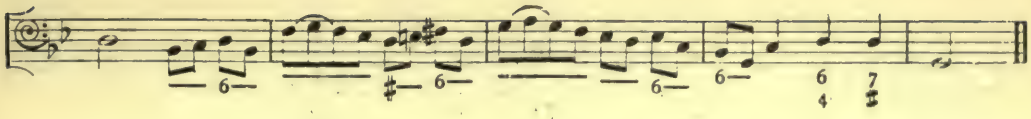


3. Hymn-tune.



4. Gavotte. *Allegro*



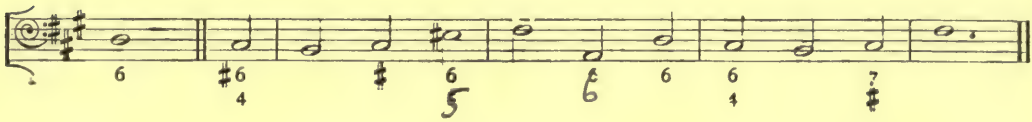


Hymn-tune.

5.





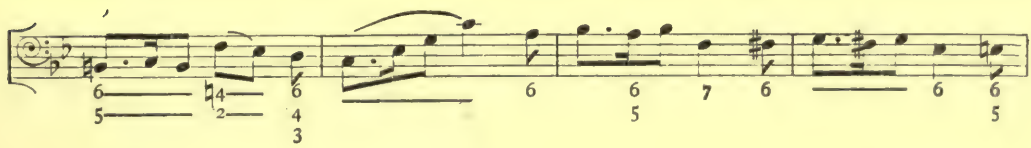


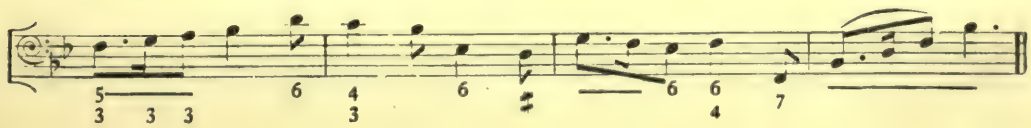
Pastorale. *Allegretto.*

6.









Moderato.

7.



8. Hymn-tune.



9. Double Chant.



CHAPTER XII.

THE SECONDARY (OR DIATONIC) CHORDS OF THE SEVENTH.

1.—Describe a "Secondary" chord of the 7th.

2.—In what respects do the Diatonic chords of the 7th formed upon other degrees of a major or minor scale, differ from the chord of the Dominant 7th in construction?

3.—Prepare, sound, and resolve in each case, the direct position and all the inversions of the Secondary chord of the 7th on the super-tonic of the key of E♭, stating the general rule of resolution. Which inversion is rarely used?

4.—Has the 3rd in the secondary chords of the 7th a fixed progression? If not, why has it not?

5.—Which notes need to be prepared and resolved in the following chord, in C minor?

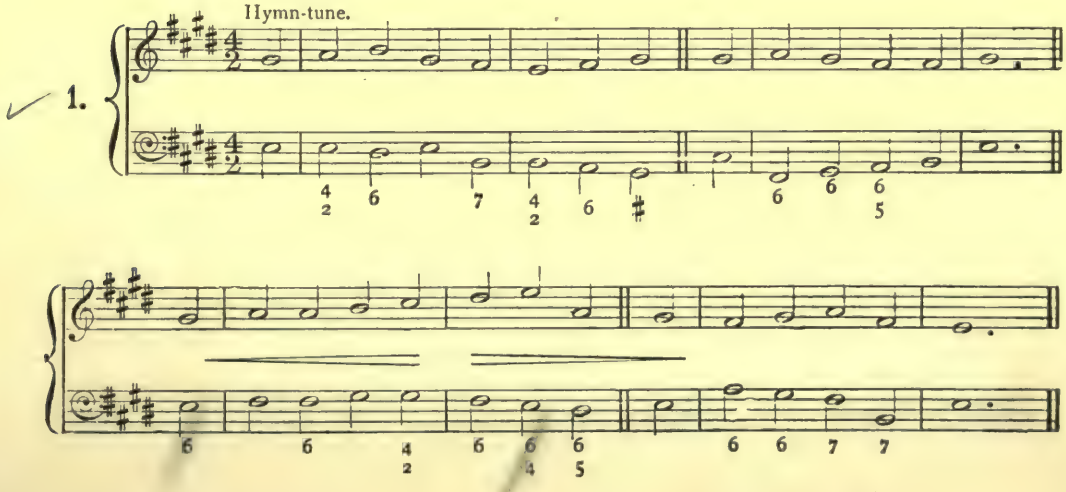


and what should be their progression?

6.—What is the so-called "Chord of the added 6th"?

7.—Write in four parts a Sequence of "Secondary 7ths" in their direct position, in the key of F, ending the example with a perfect cadence.

EXERCISES ON THE SECONDARY CHORDS OF THE SEVENTH.



Double Chant.

2.

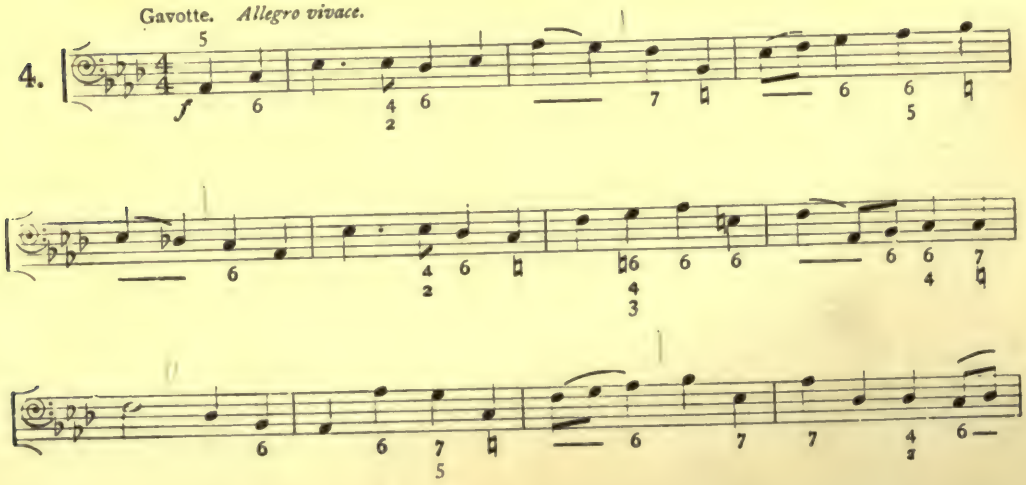


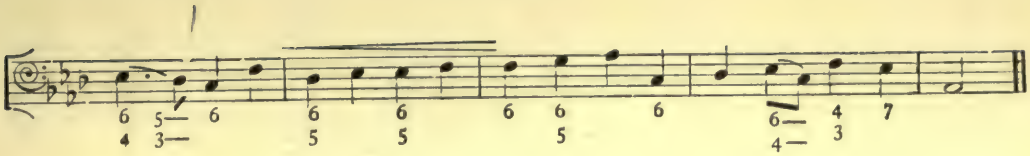
3. *Andante.*



Gavotte. *Allegro vivace.*

4.





Hymn-tune.

5.



Double Chant.

6.



CHAPTER XIII.

SUSPENSIONS.

1.—Define a Suspension.

2.—State in what respects a Suspension differs from an "essential" discord, such as a chord of the 7th.

3.—Name the more usual Suspensions.

4.—Is the note marked with a + a Suspension, or not? Give your reason.

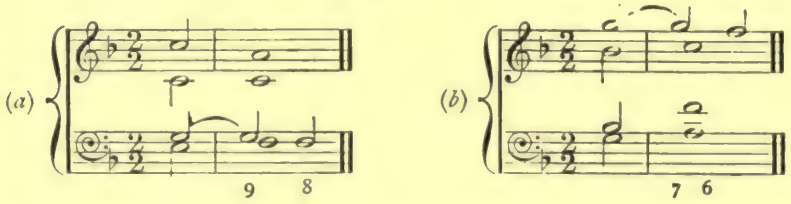


5.—(*a*) Improve the following example by re-barring.



(*b*) What causes the above to sound faulty as it stands?

6.—Point out the faults in the following:—



7.—Is the progression at (*b*) more correct than the progression at (*a*)? If not, why not?



8.—When only may the note upon which a Suspension resolves be sounded at the same time as the Suspension?

9.—Give examples of the original position and all inversions of the Suspended 9th of the tonic in the key of D.

10.—Give examples of the original position and all inversions of the Suspended 4th of the tonic in the key of F.

11.—Give examples of the original position and all inversions of the Suspended 6th of the dominant in the key of G.

12.—In what respect does the resolution of the "Suspended leading-note" differ from that of the Suspensions of 9th, 4th and 6th?

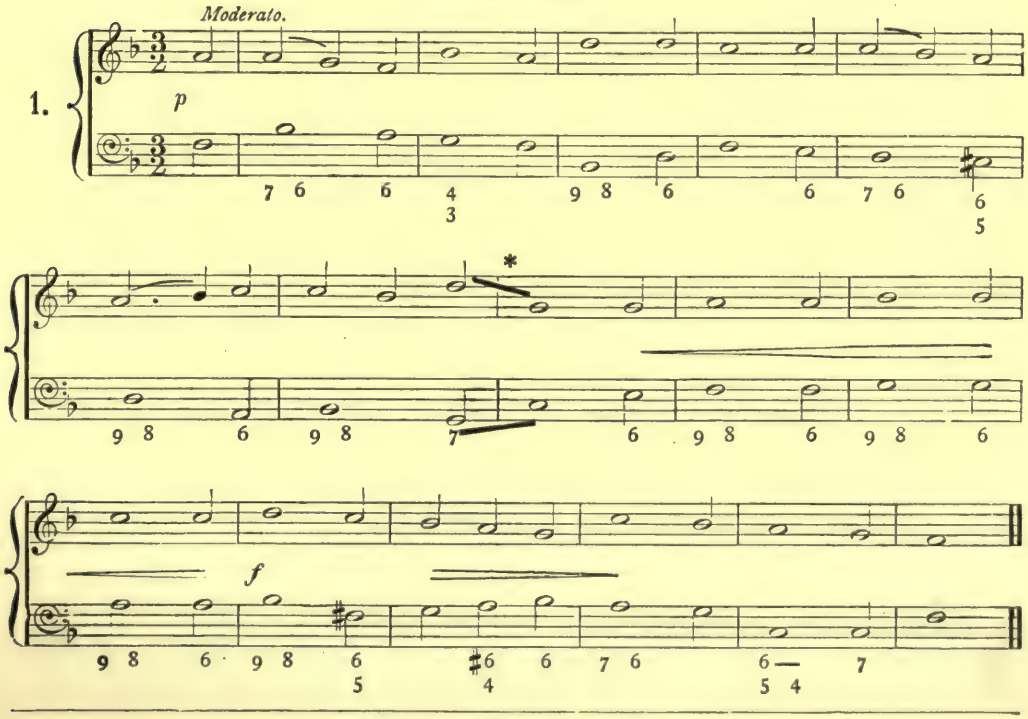
13.—Give examples of the original position and all inversions of the "Suspended leading-note" in the key of A minor.

14.—Give an example of a Double Suspension. Which Suspensions are most frequently combined?

15.—Give an example of the Suspension of a *complete* chord, and state the rule of resolution.

EXERCISES ON SUSPENSIONS

Suspended 9ths.

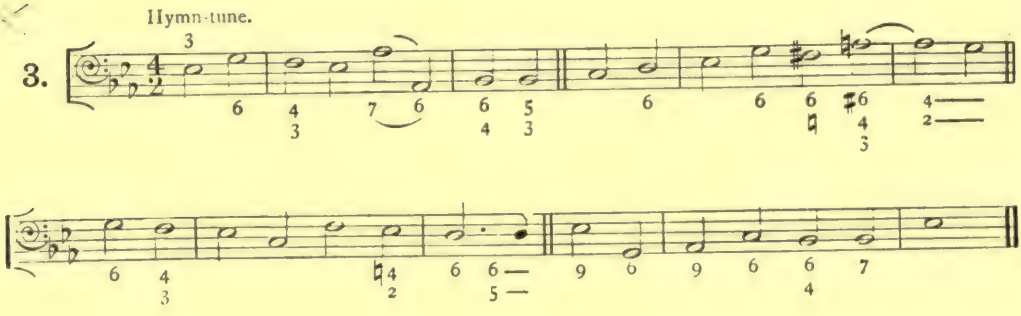


* Allowable Consecutive 5ths.

2. *Vivace.*



3. Hymn-tune.



4. Double Chant.



SUSPENDED 4THS.

5. Minuet.





Hymn-tune.

6.

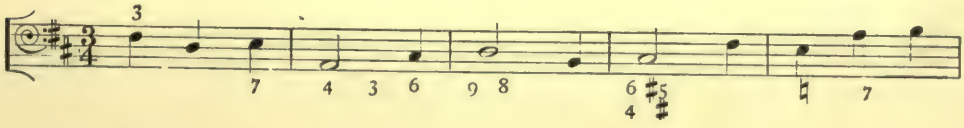


Double Chant.

7.



8.





Suspended 6ths.





X Accented passing-note.

Allegro vivace.

11.



Suspended Leading-note.

Andante con moto.

12.



13.



Double Chant.

14.

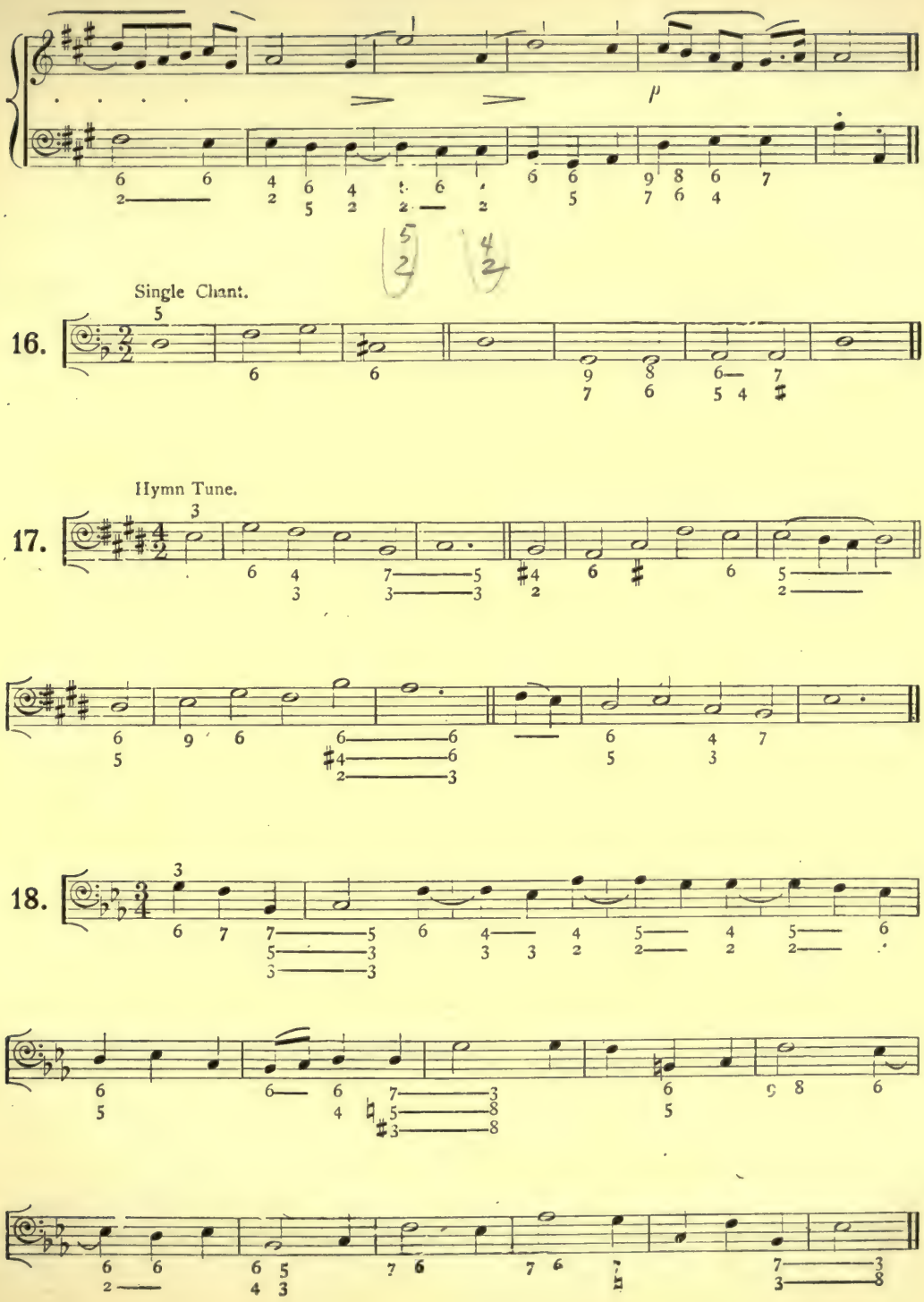


DOUBLE SUSPENSIONS AND SUSPENSION OF WHOLE CHORDS.

Grazioso.

15.




Single Chant.
16.
Hymn Tune.
17.
18.

Part II.

CHROMATIC HARMONY.

CHAPTER XIV.

1.—Describe the formation of the chromatic scale, and write out the chromatic scales of D, E♭, F♯, A♭, and B

2.—Define a chromatic chord.

3.—Name the most important chromatic concord of a key; describe its nature, and state which of its notes are chromatic (*i*) if taken in the major mode, and (*ii*) if taken in the minor mode, of the key. Give examples of this chord and its inversions in the keys of F, G minor, E, and F♯ minor.

4.—It is necessary for the above chromatic concord to be followed in one of two ways in order to prevent modulation. Name them both, and give examples of each.

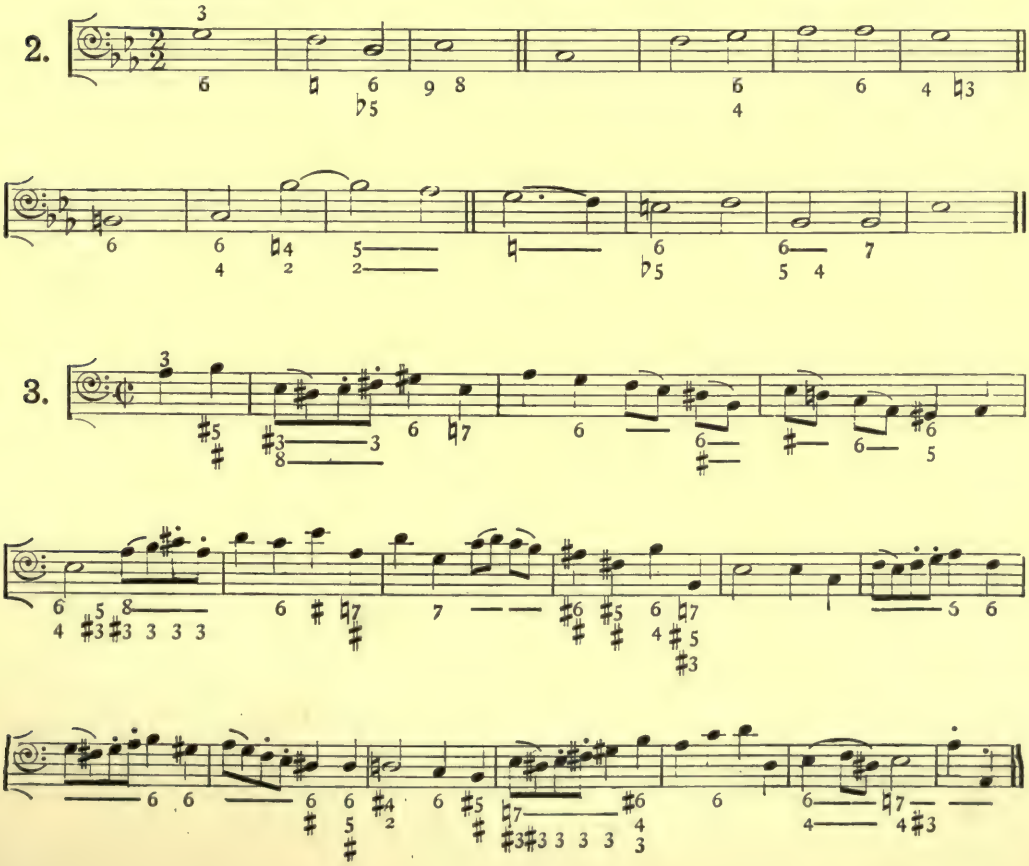
5.—State any peculiarities connected with the 3rd of this chord.

EXERCISES ON THE SUPER-TONIC CHROMATIC CONCORD.





Double Chant.





× Accented Passing-note.



Hymn-tune.

6.



CHAPTER XV.

THE CHROMATIC CHORDS OF THE SEVENTH.

1.—On which degrees of the scale can chromatic chords of the 7th be formed?

2.—In what respects do these chromatic chords of the 7th differ from the diatonic chords of the 7th formed upon the same degrees of the scale?

3.—Describe the chords marked * in the following examples:—



4.—Name the class of discords to which these chromatic chords of the 7th belong.

CHAPTER XVI.

ON THE PARTICULAR TREATMENT OF THE SUPER-TONIC CHROMATIC SEVENTH.

1.—Give examples of the Super-tonic chromatic 7th in the keys of D major, E minor, A♭ major, and B♭ minor.

2.—Name the two most frequent resolutions of this chord, and state the progression of the 3rd and 7th in each case.

3.—Give examples (in C minor) of the Super-tonic chromatic 7th in all positions, resolving the chord in both of the above two ways in each case.

4.—Does the following passage modulate or not? Give your reason.



5.—What is there in the following example that is exceptional?



6.—State under what conditions the 7th is free to be doubled.

EXERCISES ON THE PARTICULAR TREATMENT OF THE SUPER-TONIC CHROMATIC SEVENTH.




cres.
f
cres.
f
p
calando.
Hymn-tune.
2.
Con tenerezza.
3.
p



X Accented Passing-note.

Hymn-tune.

6.



7.



Double Chant.

8.



CHAPTER XVII.

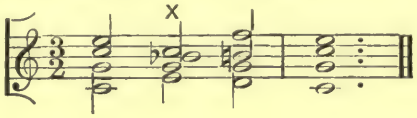
ON THE PARTICULAR TREATMENT OF THE TONIC CHROMATIC SEVENTH.

1.—Give examples of the Tonic chromatic 7th in the keys of E♭ major, G minor, B major, and C♯ minor.

2.—Name the usual resolutions of this chord, and state the progression of the 3rd and 7th in each case.

3.—Give examples (in F major) of the Tonic chromatic 7th in all positions, resolving the chord in both of the above ways in each case.

4.—Comment upon the treatment of the chord marked X.

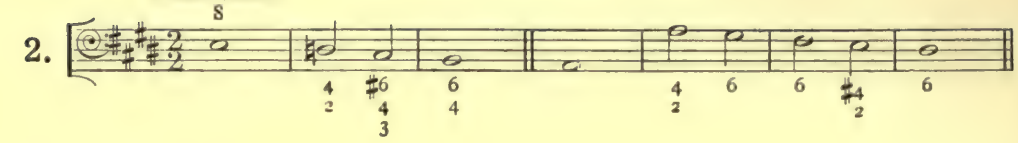


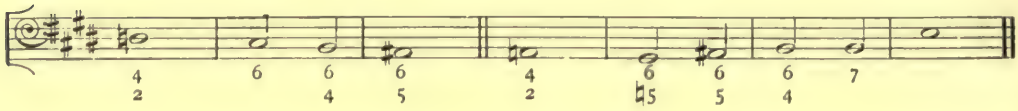
EXERCISES ON THE PARTICULAR TREATMENT OF THE TONIC CHROMATIC SEVENTH.



Double Chant.

2.



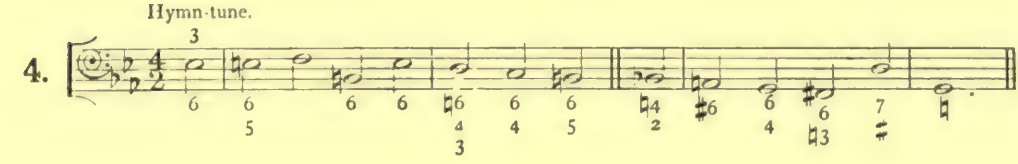


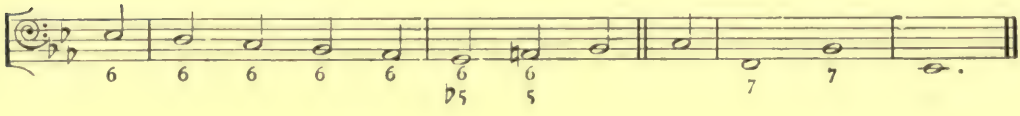
3.



Hymn-tune.

4.





CHAPTER XVIII.

THE CHORD OF THE DOMINANT NINTH.

1.—Describe the chord of the Dominant 9th ; how many varieties of this chord are there? In which of the two forms of a key are these varieties to be found respectively ?

2.—In harmony of four parts, which note of the chord of the Dominant 9th is *usually* omitted ?

3.—Enumerate the various ways in which the 9th in this chord may resolve.

4.—Give an example of each position of the chord of the Dominant Minor 9th in the key of D, resolving the 9th, in each case, upon the *root* of the same chord Which note should be omitted in each case ?

5.—Generally speaking, what should be the relative position of 9th and 3rd in a chord of the Dominant *Major* 9th ?

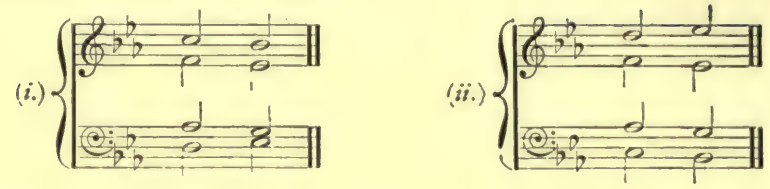
6.—When the 9th resolves upon the 3rd of the same chord, in how many ways may it do so ?

7.—Give an example of each *available* position of the chord of the Dominant Major 9th in the key of E, resolving the 9th in each case upon the 3rd of the same chord, and exemplifying each of the two ways indicated in your answer to Question 6. Which note of the chord must always be omitted in this resolution ?

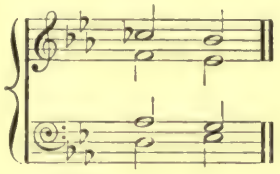
8.—Name the most usual resolution of the 9th in the chord of the Dominant 9th, when it moves *together with* the rest of the chord, and not while the rest of the chord remains, as in the two preceding instances.

9.—Give an example of each position of the chord of the Dominant 9th (minor and major, alternately) in the key of A♭, resolving it in this way in each case.

10.—Correct the following progressions :—



Suggest any improvement in the following :—



11.—What is meant by—(*i.*) The chord of the Diminished 7th? (*ii.*) The chord of the Leading 7th?

EXERCISES ON THE CHORD OF THE DOMINANT NINTH.

Resolution I.



X Allowable consecutive 5ths.

Double Chant.

2.



3.

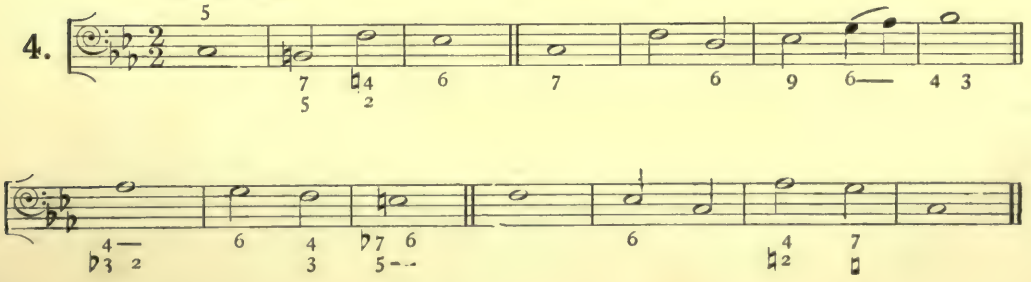
Pastorale. *Grazioso.*

p



Double Chant.

4.



Resolutions I. and II.

5.



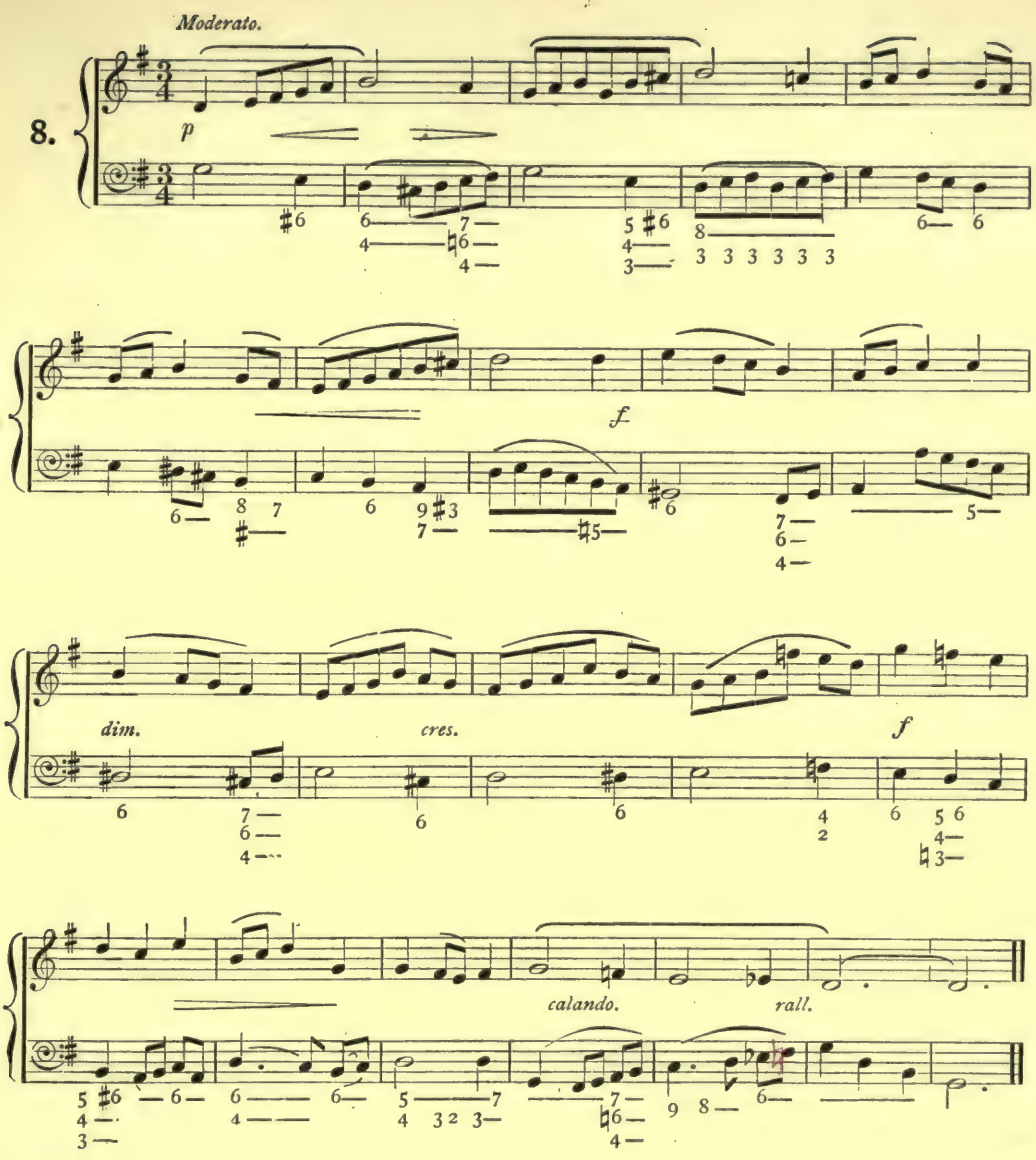
6.



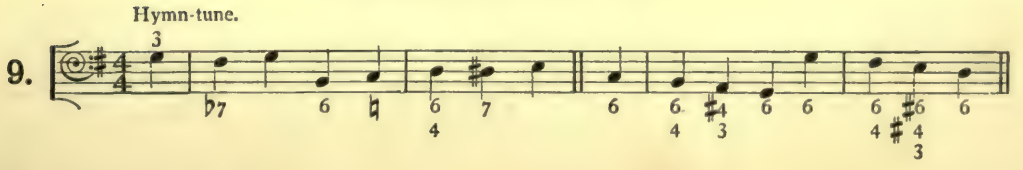
Double Chant.

7.





Resolutions I, II and III.





Double Chant.

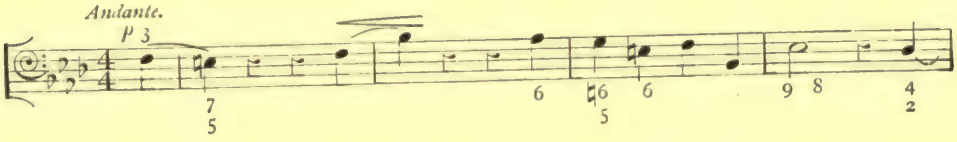
10.

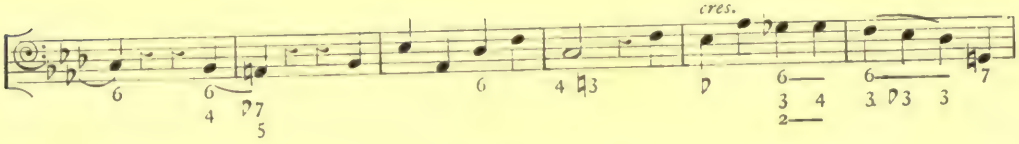




Andante.

11.







Minuet. *Allegro giocoso.*

12.



X E in all parts.


tr
p
tr
tr
cres.
mf
tr
tr
cres.
f

CHAPTER XIX.

THE CHORDS OF THE SUPER-TONIC AND TONIC NINTH.

The Super-tonic Ninth.

1.—Describe the chord of the Super-tonic 9th; how many varieties of this chord are there? In which of the two forms of a key are these varieties to be found respectively?

2.—Enumerate the various ways in which the 9th in this chord may resolve.

3.—Give an example of each position of the chord of the Super-tonic minor 9th in the key of F minor, causing the 9th in each case to fall to the root of the same chord, and then resolving the entire harmony. Which note should be omitted in each case?

4.—Give an example of each *available* position of the chord of the Super-tonic major 9th in the key of B, causing the 9th in each case to proceed to the 3rd of its own chord, and then resolving the entire harmony. Which note must always be omitted?

5.—When the 9th in a chord of the Super-tonic 9th resolves *together with* the rest of the chord, upon a dominant discord, or tonic concord, which note is always omitted in the inversions, and what interval should not be exceeded in the movement of the 9th?

6.—Give an example of each position of the chord of the Super-tonic 9th (minor and major alternately) in the key of D, resolving the 9th in each case *together with* the rest of the chord, and varying the resolution of the entire harmony, as indicated in the preceding question.

7.—Describe the chord of the Tonic 9th; how many varieties are there? In which forms of a key are these varieties employed?

8.—State what interval should never be exceeded in resolving the 9th in this chord.

9.—Enumerate the various ways in which the 9th in this chord may resolve.

10.—Give some examples of the more frequent uses of this chord, in the key of G.

11.—Give three tests by which it is possible, at a glance, to find the root of an inverted chord of the 9th, when such is not present in the chord.

12.—Write, upon a third staff, below the bass of the following example, the root of each chord of the 9th contained therein :—



EXERCISES ON THE CHORDS OF SUPER-TONIC AND TONIC NINTH.*





* The Student should write the root of each chord of the 9th upon a third staff.

3.



Double Chant.

4.



CHAPTER XX.

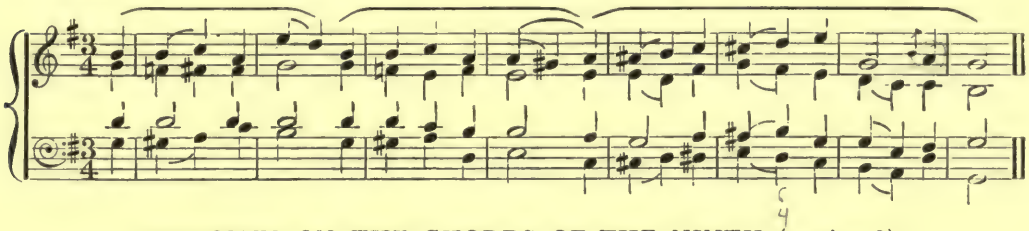
CHORDS OF THE NINTH (*continued.*)

Expedient False Notation.

1.—Explain "Expedient False Notation,"

2.—When is such "False Notation" most often employed? Give an example.

3.—Mark with a * the cases of "False Notation" in the following passage; substitute the true notation in every instance, and then give the root of the chord in each case:—



EXERCISES ON THE CHORDS OF THE NINTH (*continued.*)

Expedient False Notation.*

Hymn-tune.

1.



Bourrée. *Allegro.*

2.



* The Student should write the root of each chord of the 9th on a third staff.



Double Chant.

3.



4. *Andante tranquillo.*



X Treat this passage as a Sequence.

CHAPTER XXI.

THE CHORD OF THE DOMINANT ELEVENTH.

1.—Describe the chord of the Dominant 11th. How many notes of the complete chord will always have to be omitted in four-part harmony?

2.—In how many ways may the 11th in this chord resolve? Name them

3.—Wherein lies the difference between the chord marked (*a*) and the chord marked (*b*)? Is one more correct than the other, or not?



4.—Give an example of each *available* position of the chord of the Dominant 11th in the key of E♭, causing the 11th in each case to fall to the 3rd of the same chord, and then resolving the entire harmony. Vary the examples by sometimes including, and sometimes omitting, the major or minor 9th. Which note must necessarily be absent from the chord in every case?

5.—Give an example of each *available* position of the chord of the Dominant major 9th and 11th in the key of D, causing the 9th and 11th to proceed respectively to the 3rd and 5th of the same chord, and then resolving the entire harmony. Which notes must be omitted?

6.—Under what conditions may the 5th be included in the chord, when the 11th resolves upon that interval? Give an example in the key of B♭.

7.—To what chords does the chord of the Dominant 11th usually proceed when the 11th resolves *together with* the rest of the chord, and not while the rest of the chord remains, as in the two preceding instances?

8.—Which notes are then usually omitted? Name the intervals of the chord usually present under these conditions.

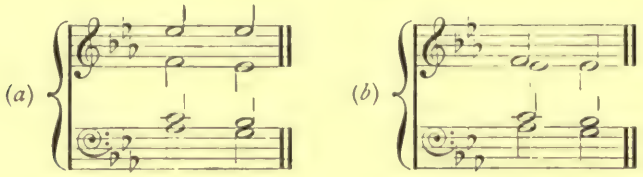
9.—Give an example of each available position of the chord of the Dominant 11th in the key of F, resolving the 11th directly with the rest of the chord. Vary the examples by sometimes including, and sometimes omitting, the major or minor 9th. Vary also the resolution of the entire harmony, according to your answer to Question 7.

10.—Are the 7th and 9th in the chord marked with a cross (viz, F and A), treated correctly? Justify your answer.



11.—What is the so-called "Chord of the added 6th?"

12.—Correct the following progressions, stating what is wrong in each example.



EXERCISES ON THE CHORD OF THE DOMINANT ELEVENTH.

Resolutions I and II.



X Accented passing-note.



X Accented Passing-note.

Resolutions I, II and III



* Allowable Consecutive 5ths.



Double Chant.

6.



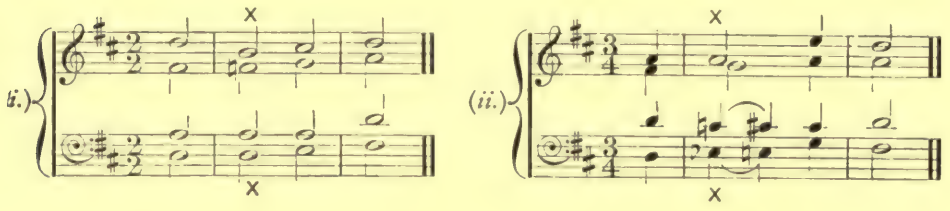
X Accented Passing note.

CHAPTER XXII.

THE CHORDS OF THE SUPER-TONIC AND TONIC ELEVENTH.

1.—Describe the chords of the Super-tonic and Tonic 11th. How many notes of the complete chords will always have to be omitted in four-part harmony?

2.—Describe the chords marked X.



3.—With what difference of notation would the chord marked X in example (*ii.*) be usually written?

EXERCISES ON THE CHORDS OF SUPER-TONIC AND TONIC ELEVENTH.




Allegretto.
2.
p
f
p
calando.
Moderato.
3.
calando.

CHAPTER XXIII.

THE CHORD OF THE DOMINANT THIRTEENTH.

1.—Describe the chord of the Dominant 13th. How many notes, at least, of the complete chord must be omitted in four-part harmony?

2.—In how many ways may the 13th in this chord resolve? Enumerate them.

3.—What should usually be the relative position of the 7th and 13th in a chord of the 13th?

4.—Give an example of each available position of the chord of the Dominant Major 13th (without 9th or 11th) in the key of F, causing the 13th in each case to fall to the 5th of the same chord, and then resolving the entire harmony. Which note of the chord must be omitted in every case?

5.—Explain the chords marked x in the following examples :—



6.—State the fault in the following progression, and re-write it correctly :—



7.—Give an example of each available position of the chord of the Dominant Major 13th (without 9th or 11th) in the key of E, causing the 13th to rise in each case to the 7th of the same chord, and then resolving the entire harmony. Which note of the chord must be omitted in every case?

8.—Describe the chords marked x in the following examples :—



9.—What is the usual progression of—(*i.*) The minor 13th ; (*ii.*) The major 13th, when either resolves, together with the rest of the chord, upon a note of some other harmony ?

10.—Write the following chords, resolving the 13th in each case directly upon a note of the tonic harmony :—

(*i.*) Direct position of the Dominant Minor 13th in the key of D major, accompanying the 13th merely with the root and 3rd of the chord.

(*ii.*) Third inversion of the Dominant Major 13th in the key of B major, accompanied by root, 3rd and 7th.

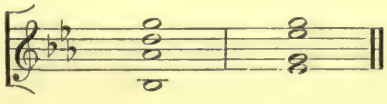
(*iii.*) First inversion of the Dominant Minor 13th in the key of B minor, accompanied by 3rd, 7th and minor 9th

(*iv.*) Third inversion of the Dominant Major 13th in the key of E major, accompanied by minor 9th and 11th. Resolve this chord upon the 1st inversion of the Super-tonic major 9th ; resolve that upon the 2nd inversion of the common chord of the tonic and end the example with a perfect cadence.

11.—Explain the chords marked x in the following passage. Is there "false relation between the first two chords ? Give a reason for your answer.



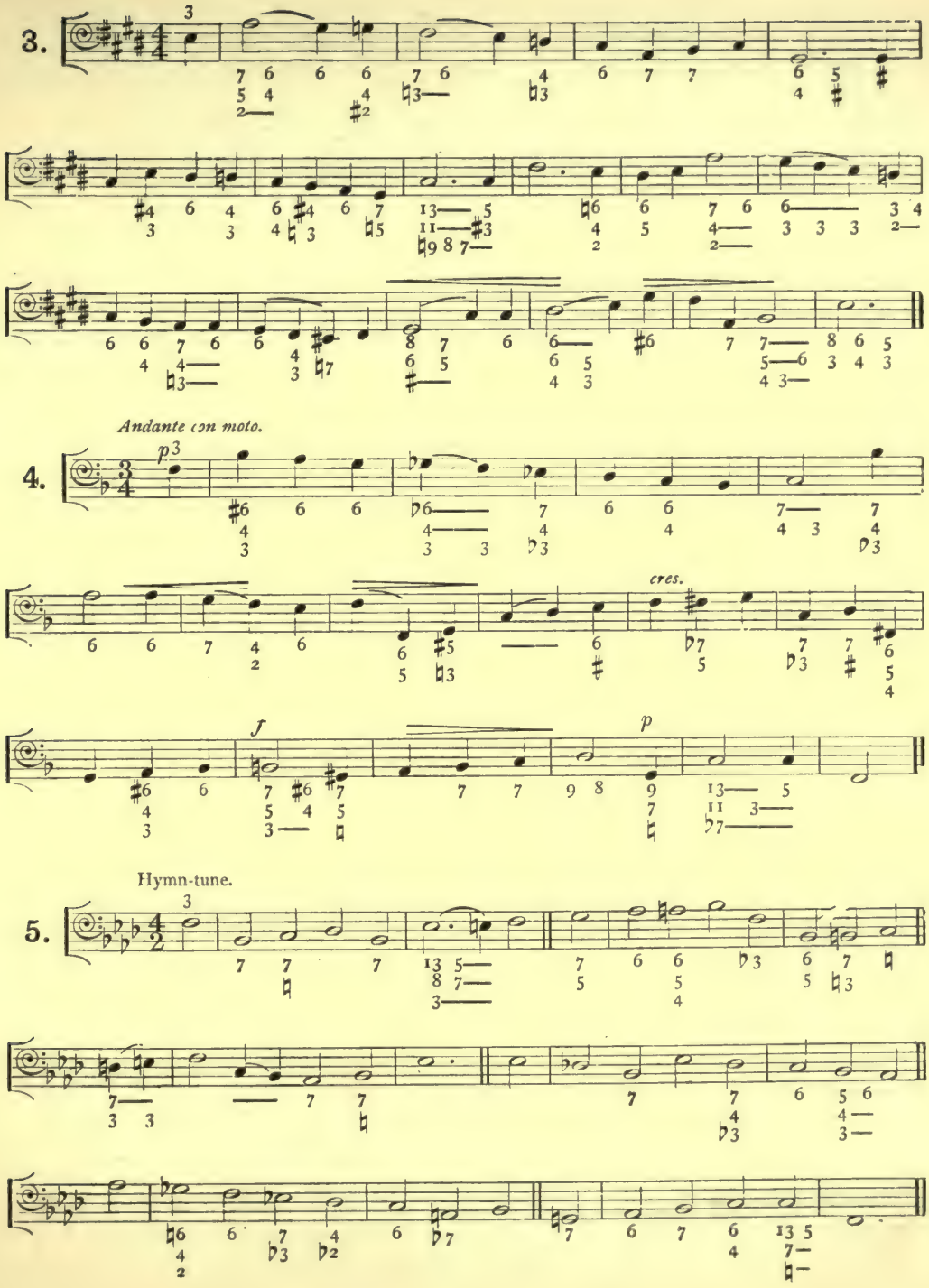
12.—Specify the nature of the fault in the following progression, and correct it :—



EXERCISES ON THE CHORD OF THE DOMINANT THIRTEENTH.

Resolutions I and II.




3.
Andante con moto.
4.
cres.
f
p
Hymn-tune.
5.



* Allowable consecutive 5ths.

CHAPTER XXIV.

THE CHORDS OF THE SUPER-TONIC AND TONIC THIRTEENTH.

1.—Describe the Chords of the Super-tonic and Tonic 13th. How many notes, at least, of the complete chord must be omitted in four-part harmony?

2.—Describe the chords marked X in the following examples :—



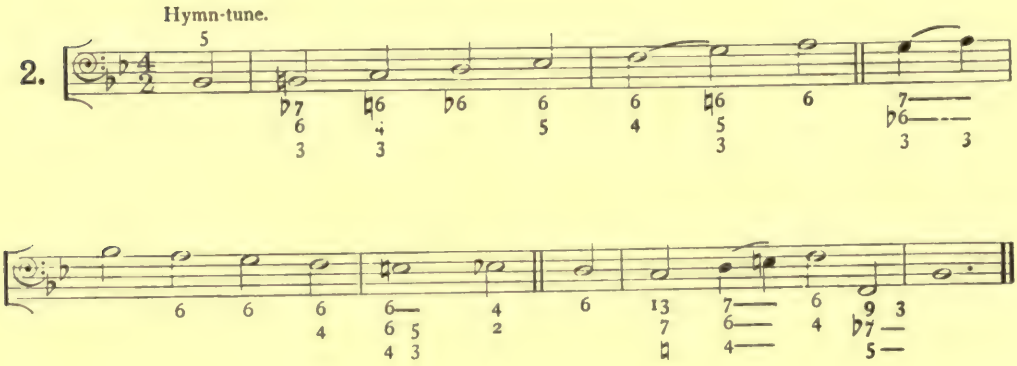
3.—With what difference of notation would the 13ths in examples (*b*) and (*d*) be usually written?

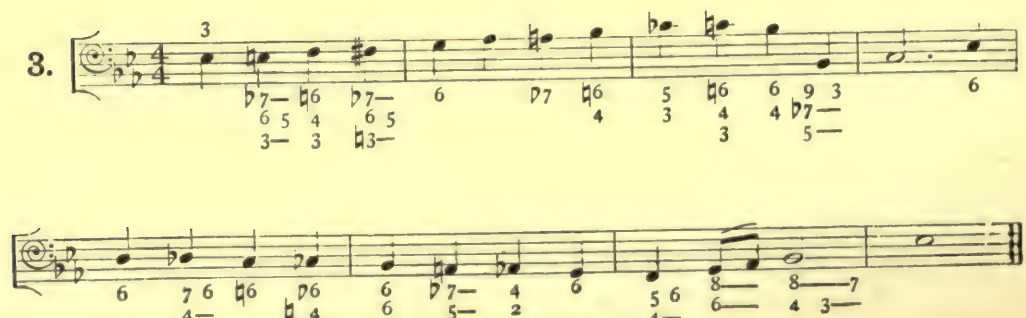
EXERCISES ON THE CHORD OF THE SUPER-TONIC AND TONIC THIRTEENTH.




cres.


f
p


Hymn-tune.
2.


3.

CHAPTER XXV.

THE CHORD OF THE AUGMENTED SIXTH.

1.—Upon which degree of a major or minor key is the chord of the Augmented 6th most frequently found?

2.—How many varieties of this chord are in general use? Describe them, giving an example of each, in the key of D.

3.—Resolve each of the following chords in three different ways :—



State the name frequently given to each of the above chords.

4.—What is unadvisable in the following progression?



5.—Explain each of the following chords, and resolve each of them in two different ways :—



6.—The chord of the Augmented 6th is sometimes found upon the Minor 2nd of a key. Upon what chords does it usually then resolve?

7.—Resolve the following chord in three different ways :—



8.—Describe how the following chords are usually said to be derived :—

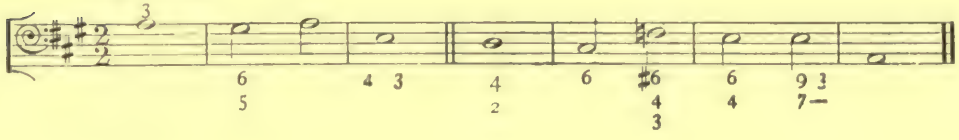
(Key of F major or minor.)



EXERCISES ON THE CHORD OF THE AUGMENTED SIXTH.

Single Chant.

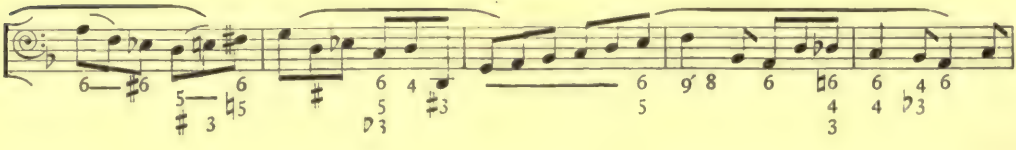
1.



Allegretto.

2.








Adagio.
3.
cres.
cres.
f
p
calando.
Hymn-tune.
4.
Double Chant.
5.



X Accented Passing-note.

CHAPTER XXVI.

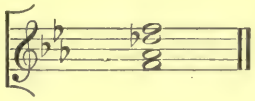
UPON FURTHER CHROMATIC CONCORDS.

1.—Write the chromatic concord on the minor 2nd of each of the following keys :— A, B♭ and F♯ major, D, E and A♭ minor. State which notes of this chord are chromatic in each form of a key.

2.—What is the "Neapolitan 6th"?

3.—Name the two ways in which the chromatic chord upon the minor 2nd of the scale is usually followed, and give examples in the key of E minor.

4.—Is the doubling in the following chord faulty, or not?—



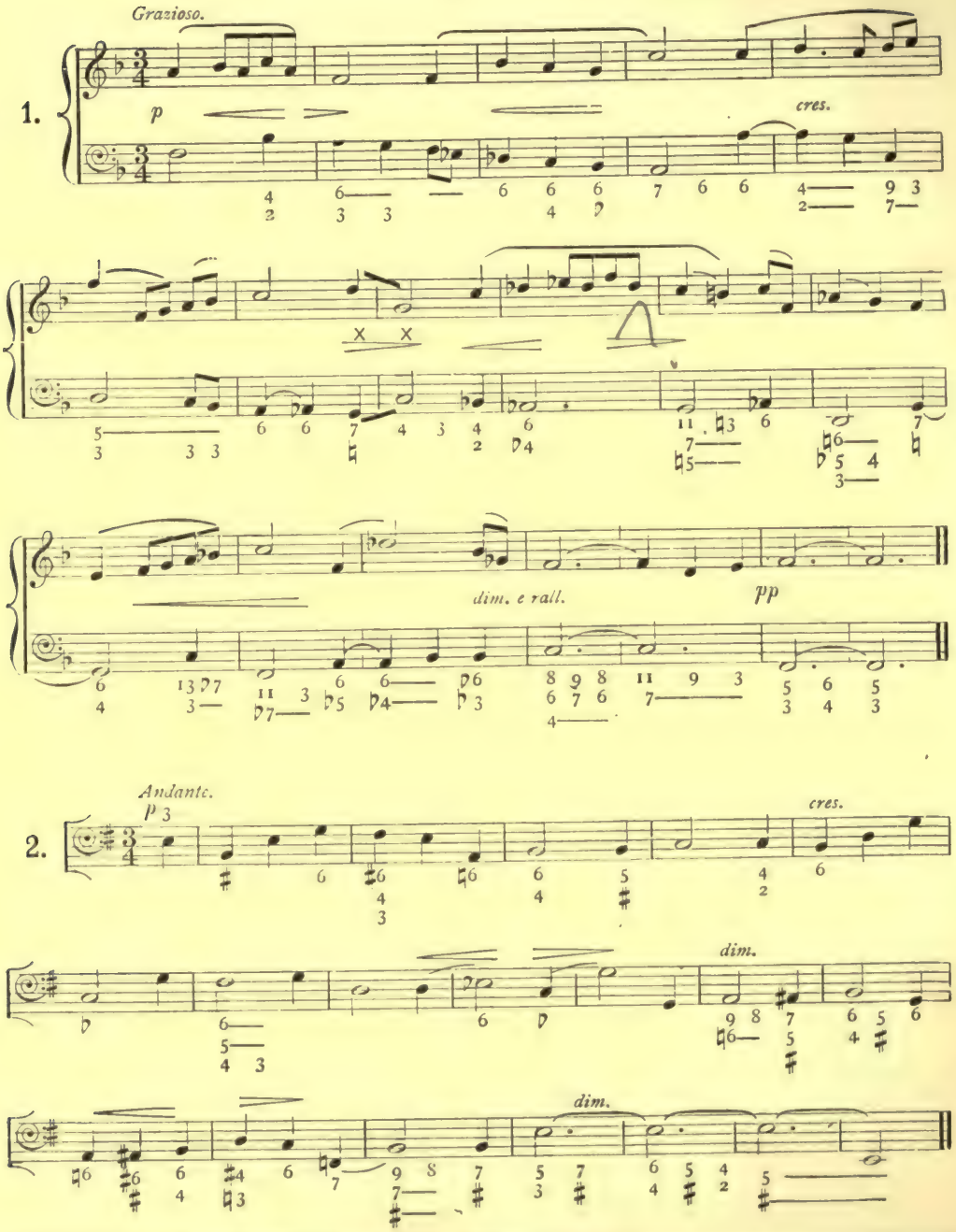
5.—Write out all the chromatic concords (other than that on the Super-tonic) in the key of D major.

6.—Explain fully the chords marked X in the following examples :—



7.—What is meant by the term "Tierce de Picardie"?

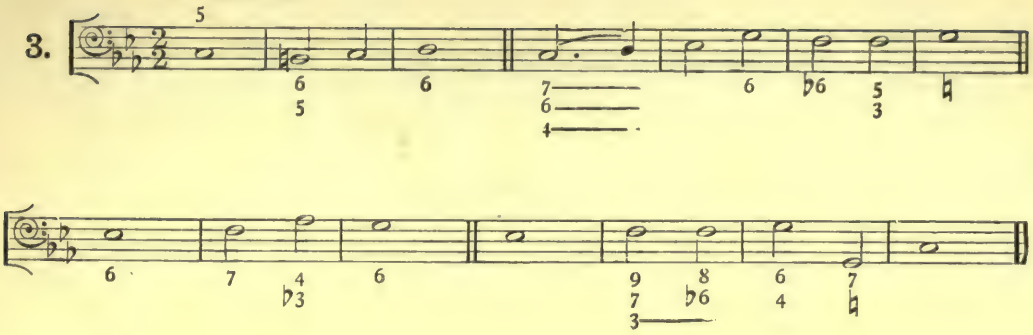
EXERCISES UPON FURTHER CHROMATIC CONCORDS.



X Allowable Consecutive 5ths.

Double Chant.

3.



4.



Hymn-tune.

5.



X The "7" here is intended as an accented Passing-note.

Chromatic Scale Harmonized.



CHAPTER XXVII.

PEDALS.

1.—What is a "Pedal," or "Pedal-note"?

2.—Which notes of a scale are, almost exclusively, used for the purpose of "Pedal-notes"? Describe, as nearly as you can, the mental effect of each.

3.—What is to be regarded as the bass (*i.*) when the pedal forms part of the harmony: and (*ii.*) when the pedal forms no part of the harmony?

4.—Name the keys most usually employed in modulating on a pedal bass.

5.—Is the pedal-note in the succeeding example quitted correctly? Give the reason for your answer.



6.—Write an example of (*i.*) a "Double-Pedal"; (*ii.*) an "Inverted-Pedal."

CHAPTER XXVIII.

ENHARMONIC MODULATION

1.—What is meant by Enharmonic Modulation?

2.—What chords are the most useful for the purpose of such Enharmonic Modulation?

3.—Write several four-bar phrases, exemplifying modulations from the key of C major to every other major and minor key, by means of enharmonic changes in the notation of the following chord :—



4.—Modulate enharmonically from the key of G to the key of D♭ by means of the following chord :—



5.—Modulate enharmonically from the key of G to the key of E♭ by means of the following chord —



EXERCISES ON ENHARMONIC MODULATION.




cres.
mf
p
cres.
f
p
rall.
p a tempo.
cres.
f



Double Chant.

2.



Andante.

3.



Hymn-tune.

4.



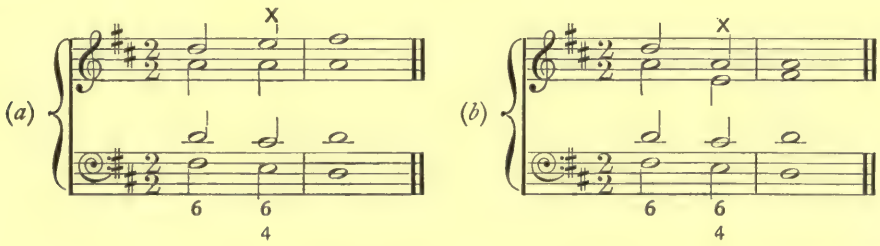
Part III

ON HARMONIZATION

CHAPTER XXIX.

1.—Name any points that should generally be observed in harmonizing a melodic phrase, especially as regards the treatment of the bass.

2.—Which of the two second inversions marked x would you consider to be the more successfully employed? Give your reason.



3.—State the faults in the harmonization of the following passage :—



4.—State when it is usually good to employ the "cadential" $\frac{6}{4}$ in harmonizing a melodic phrase.

EXERCISES.

Harmonize in four parts the following phrases, using only the chords of the Tonic, Sub-dominant, and Dominant. (The 7th may be added to the Dominant chord in the last chord but one in each example, provided that it is resolved properly).

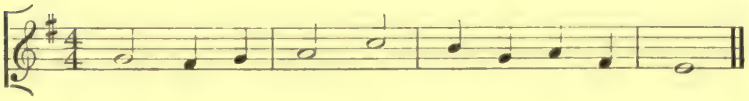
1.



2.



3.



4.



5.



6.



7.

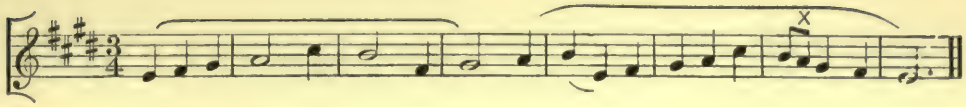


8.

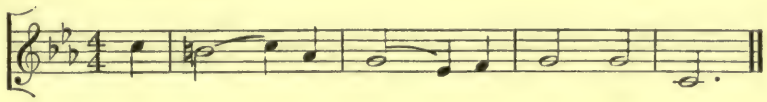


X Passing-note. † Arpeggio-note.

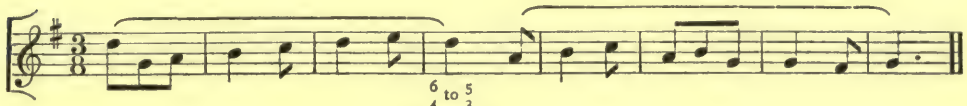
9.



10.



11.



$\frac{6}{4}$ to $\frac{5}{3}$ on Dominant Bass.

12. Double Chant.





ϒ Passing-note.

CHAPTER XXX.

ON THE HARMONIZATION OF MELODIES (*continued.*)

1.—Name an important use for the chord of the Super-tonic of any major or minor key. Give examples.

2.—Under what conditions only is it usually advisable to follow the Super-tonic chord in a major key by that of the Tonic? Give examples

3.—Name an important use for the Sub-mediant chord in a major or minor key. Give examples.

4.—Correct the harmonization of the following passage, stating what is wrong in the use of the chords marked X:—

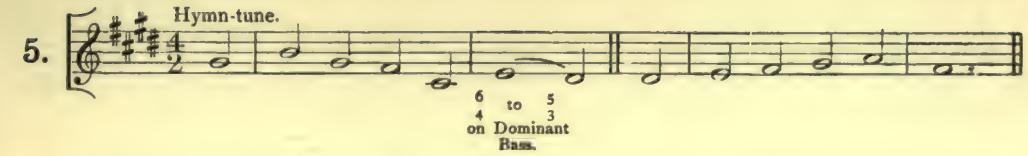


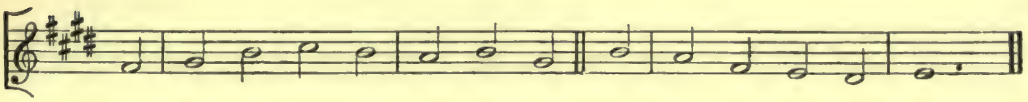
EXERCISES.

Harmonize the following, using *chiefly* the Tonic, Dominant and Sub-dominant chords; but *occasionally* introducing the Super-tonic and Sub-mediant chords.



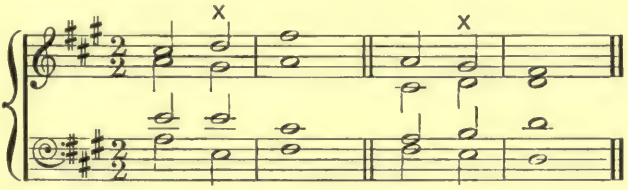
X Passing-note. † Accented Passing-note.

5. 



6. 

4.—Why is it incorrect to use the chord of the Dominant 7th in order to harmonize the notes marked X in the following example?



5.—Write a short passage exemplifying the use of the "chord of the Added 6th" in harmonization. When is it most frequently employed?

6.—What is faulty in the following progression?



EXERCISES.

Include occasionally the various positions of the Dominant 7th, and, where possible, illustrate the use of the "Added 6th."

7. 

† Accented Passing-note.

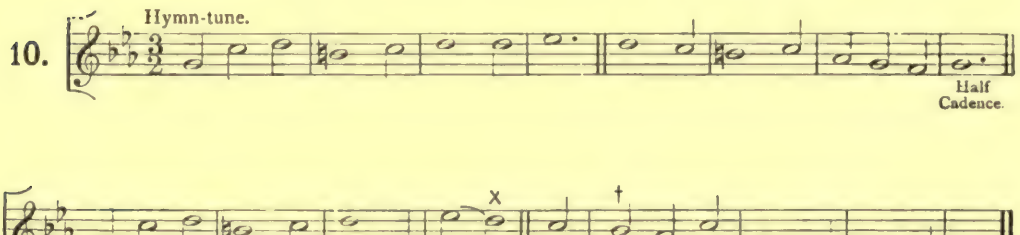
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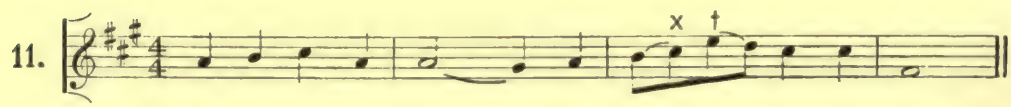
9.



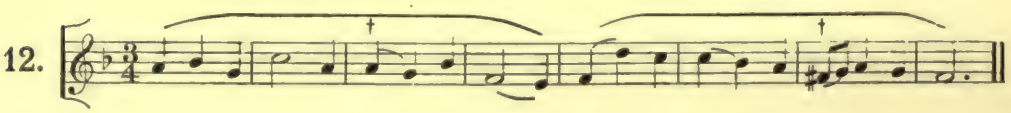
10.



11.



12.



X Passing-note. † Accented Passing-note.

CHAPTER XXXI.

1.—Add some suitable chord (*not* the chord of the Tonic), in the blank space preceding each of the following perfect cadences, in order to exemplify the more usual methods of leading up to such cadences.



2.—What is an "Inverted Cadence"? Give some examples.

3.—Write some examples of "Half Cadences" in various keys.

4.—Harmonize the following melodic fragments, terminating each with an "Interrupted Cadence."



5.—Give some examples of "Plagal" Cadences

CHAPTER XXXII.

1.—Harmonize the following fragments of melody, each of which contains an instance of some *implied* modulation :—

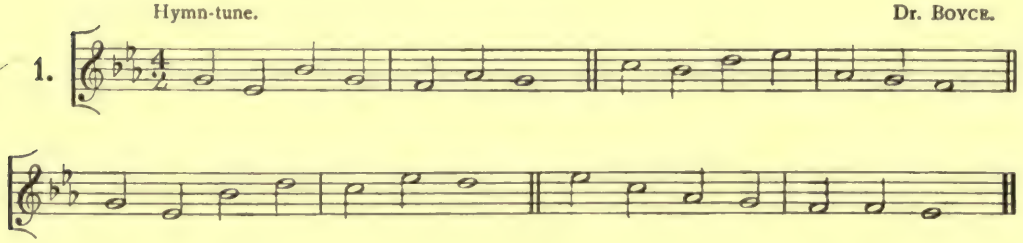


EXERCISES ON MELODIES CONTAINING SIMPLE MODULATIONS.

The Student is here left to supply the suitable cadences himself. Where there is any difficulty in determining whether the music modulates or not, an indication of the key is given.

Use only the harmonies allowed in the preceding exercises.

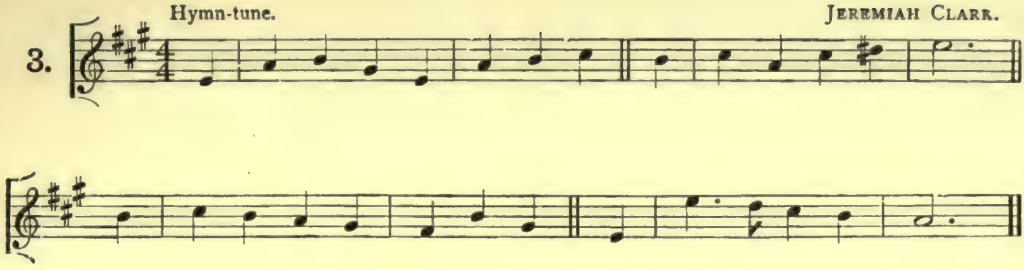
Hymn-tune. Dr. Boyce.





X Passing-note. † Accented Passing-note.

3. Hymn-tune. JEREMIAH CLARK.



4. *Moderato.* BEETHOVEN.



N.B.—In the two following melodies the notes that are to be treated as Passing-notes are rarely marked. The student should now be able to determine them himself.

5. *Vivace.* HANDEL. (adapted from).



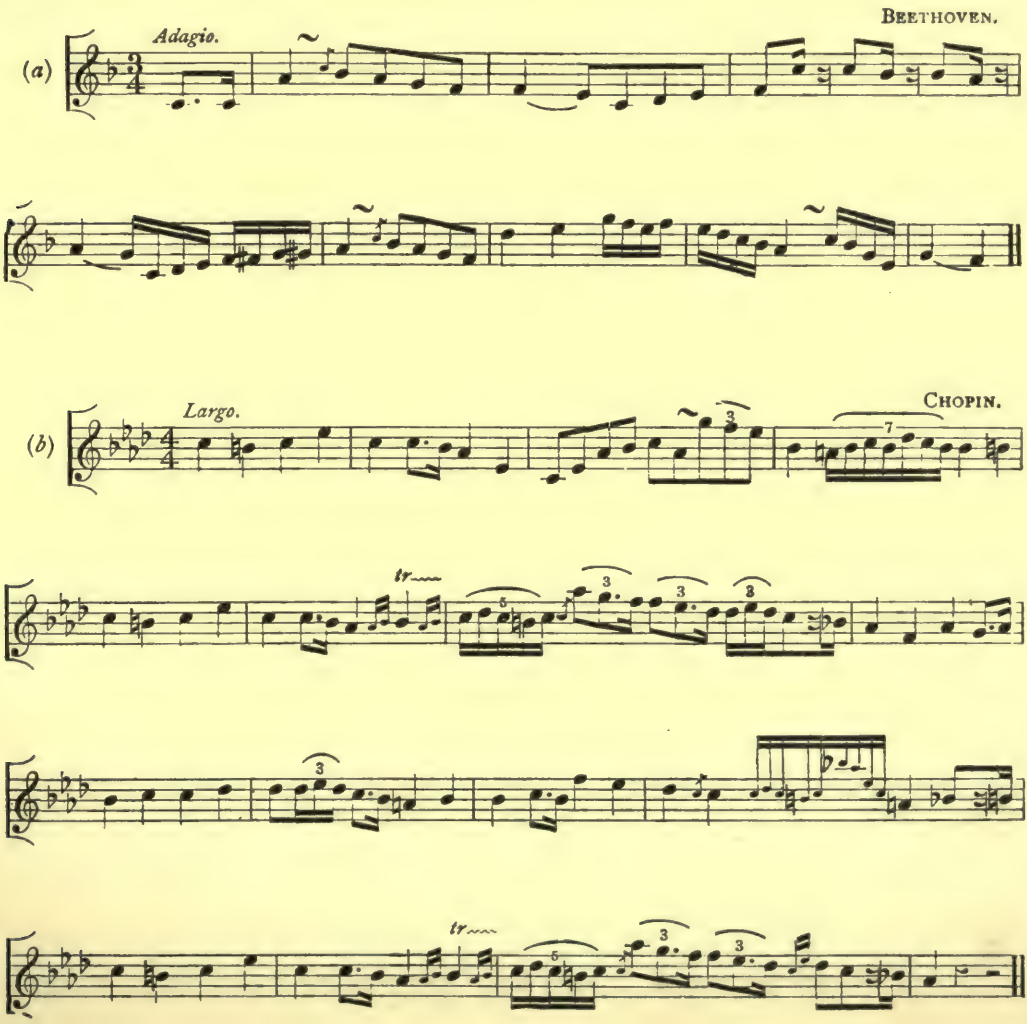
× Passing-note. † Accented passing-note. ✱ Anticipatory-note.

6.

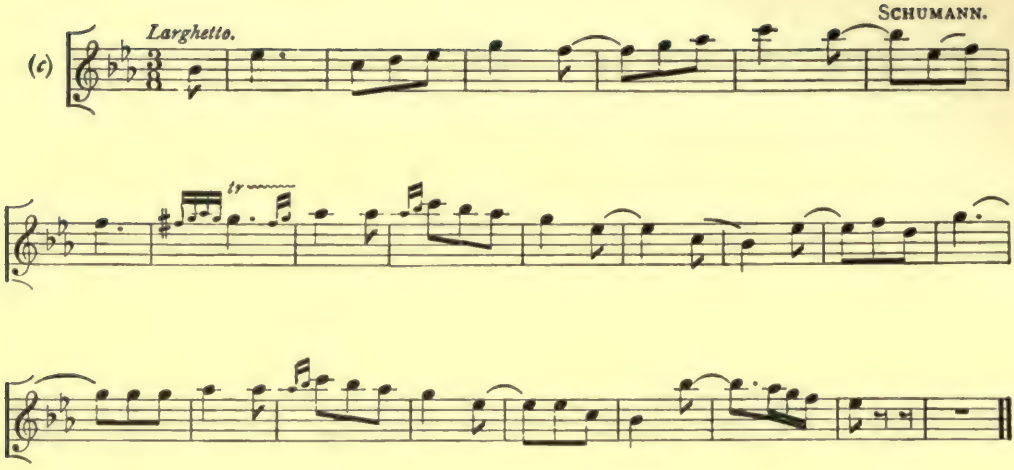


CHAPTER XXXIII.

1.—Divide the following passages into their various phrases, marking also any sectional sub-divisions of such phrases :—



(c) *Larghetto.* SCHUMANN.



(d) *Andante espressivo.* MENDELSSOHN.

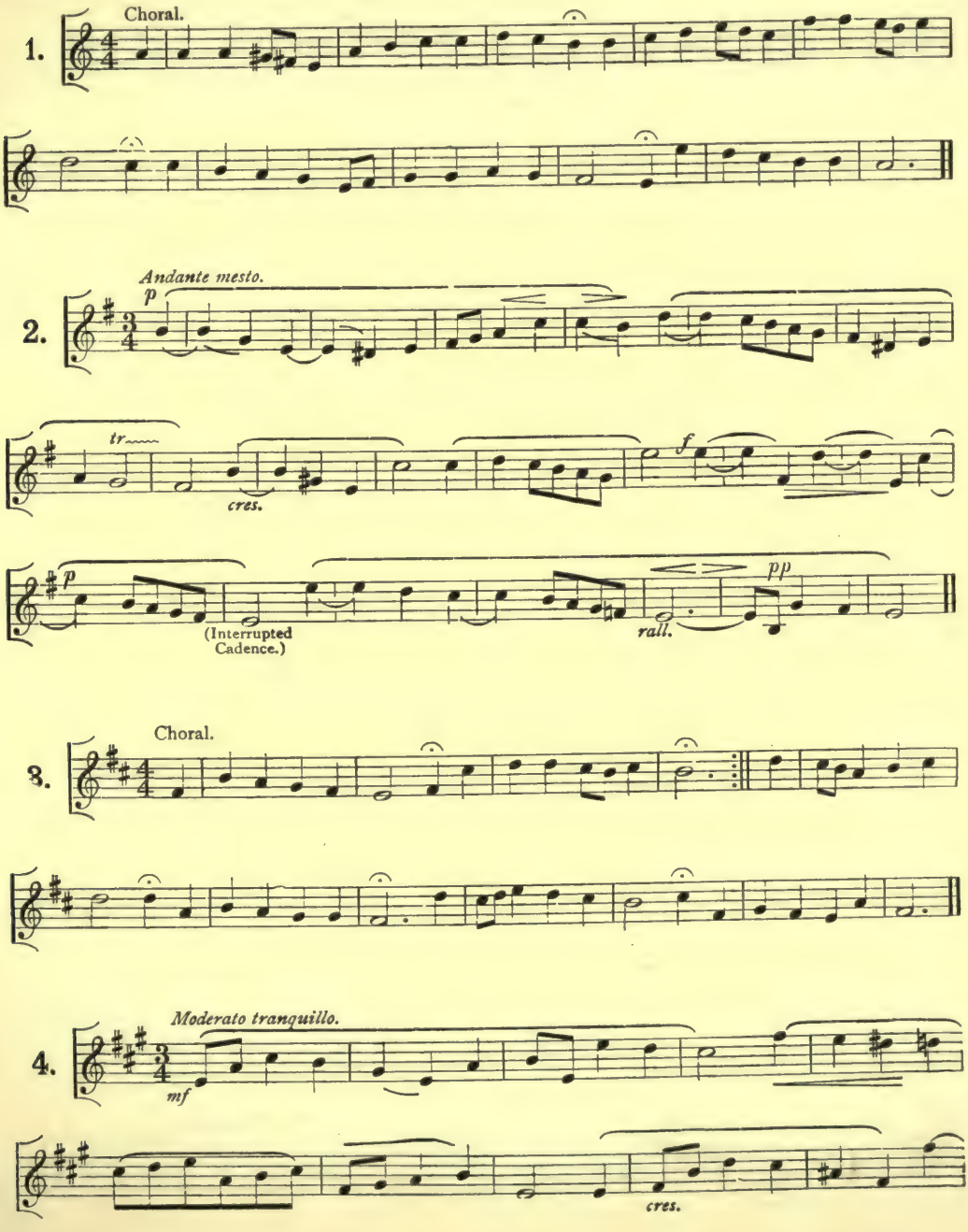


2 —Harmonize the following passage without modulating from the Key of G :—



EXERCISES.

Somewhat more difficult melodies, intended to be harmonized on a freer harmonic basis. The pauses in the Chorals indicate the position of the Cadences.




p
calando.
(On Tonic pedal to end.)
p
a tempo.
p
rit. e dim.
pp
5.
Gavotte.
Allegro.
f
tr
tr
mf
tr
p
(Key D♭.)
cres.
f
(Half Cadence in B♭.)
tr
tr
rit. un poco.
6.
SCHUBERT.
Adagio.
p
pp
rit.
a tempo.
pp

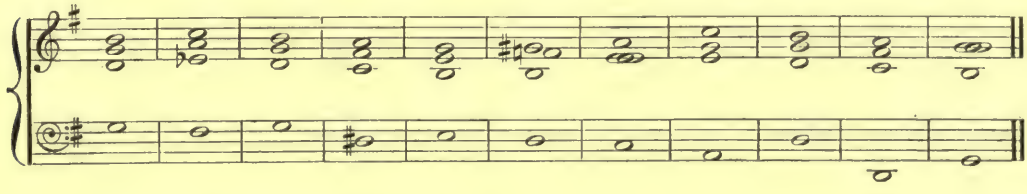
CHAPTER XXXIV.

ON THE FREE ACCOMPANIMENT OF MELODIES.

1.—State what is defective in the treatment of the following pianoforte accompaniment; make any suggestions for its improvement.



2.—Elaborate the following succession of harmonies into various forms of pianoforte accompaniment by means of dispersing the notes of the chords in arpeggio, &c. (Vary the kind of time employed in each instance). The length of the chords may be changed at will.



3.—Correct the faults in the following :—



4.—Improve the following example of accompaniment, enumerating the faults contained therein :—

(*a*)



5.—Is the doubling of the notes marked x correct, or not? State your reason.

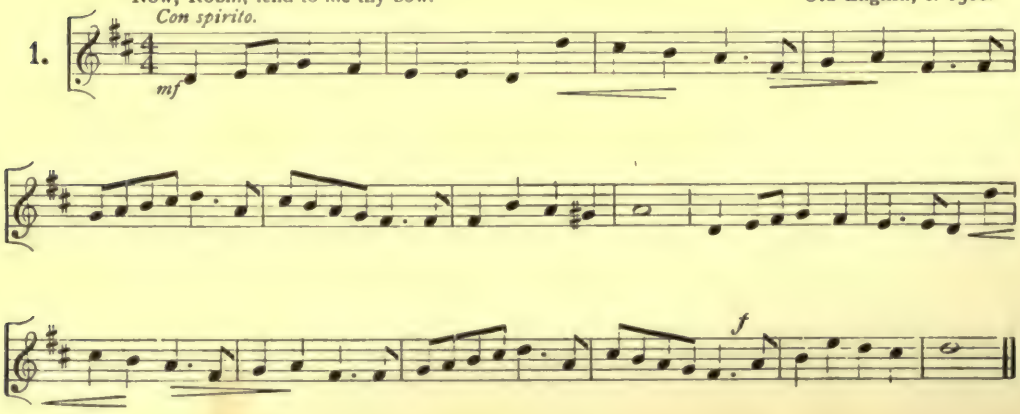


EXERCISES.

Melodies to which a Pianoforte Accompaniment is to be written.

"Now, Robin, lend to me thy bow." Old English, c. 1568.

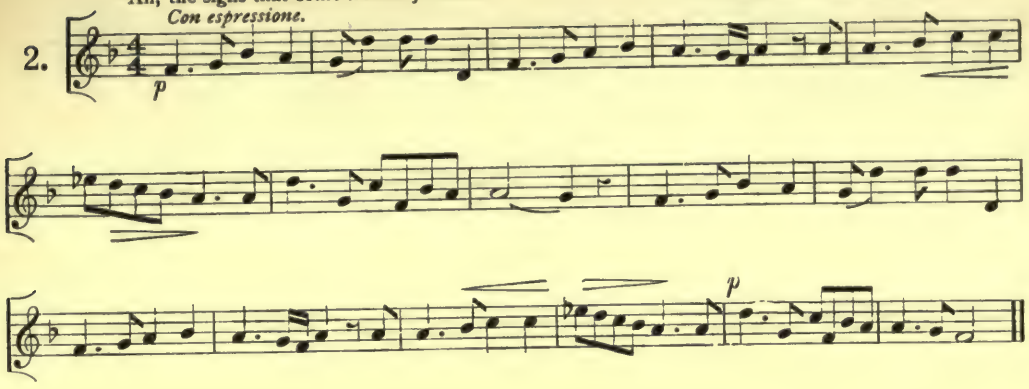
1.



"Ah, the sighs that come from my heart."

Old English: time of Henry VIII.

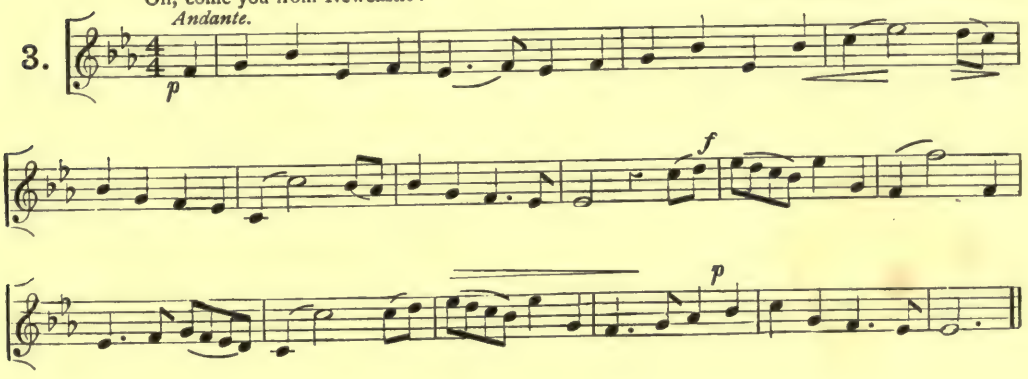
2.



"Oh, come you from Newcastle?"

Old English, 16th Century.

3.



4.





Valse. *Allegro grazioso.*

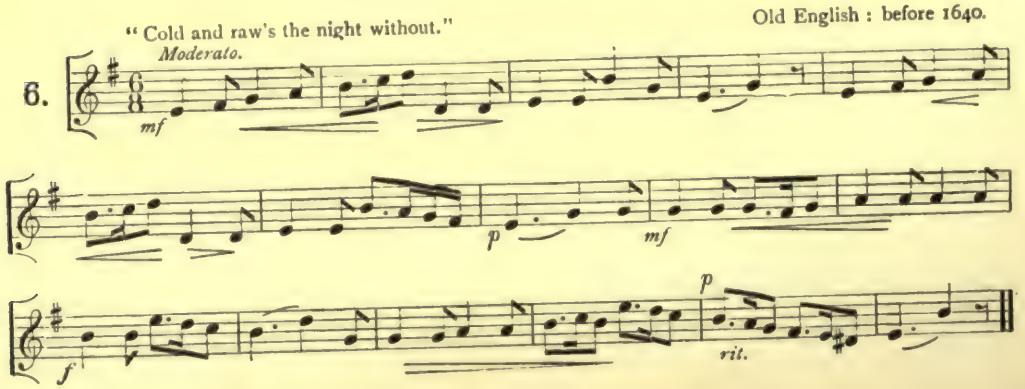
5.



"Cold and raw's the night without."

Old English : before 1640.

6.



CHAPTER XXXV.

ON HARMONIZING AN UNFIGURED BASS

1.—Construct tables, shewing the chords possible on every degree of the scales of D major and D minor, using only Concordant Triads (or their inversions) and the Dominant 7th and its inversions.

2.—Enumerate and correct the faults in the harmonization of the following bass:—

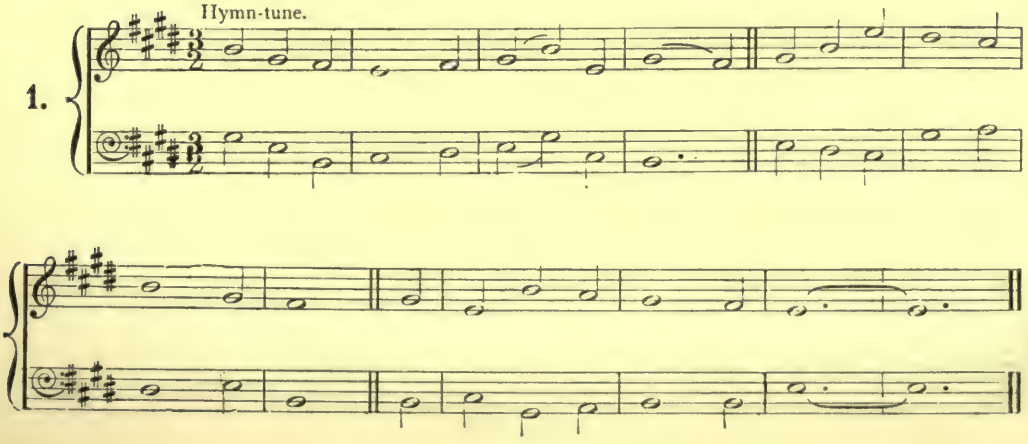


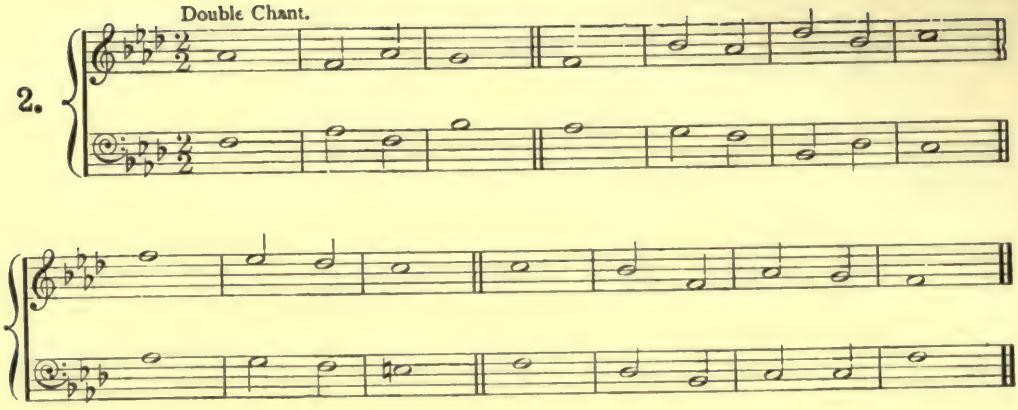
EXERCISES.

Add Alto and Tenor Parts.

(Use only Concordant Triads and the various positions of the Dominant 7th.)

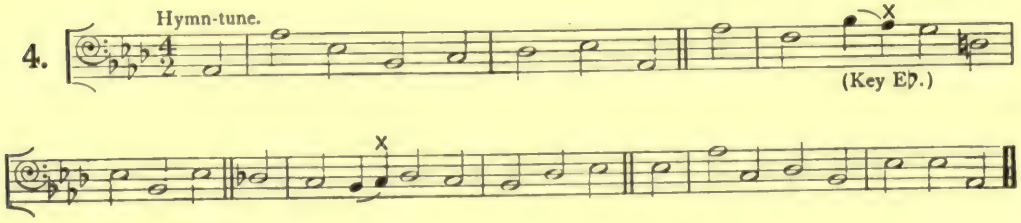
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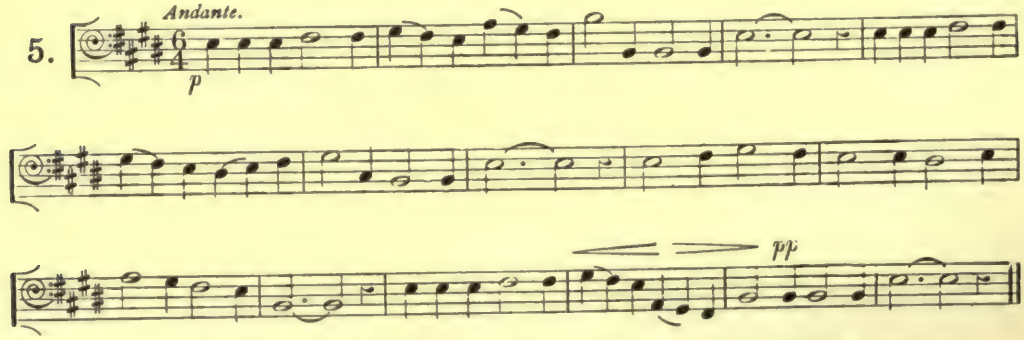




ADD SOPRANO, ALTO AND TENOR.







X Passing-note.

6. *Moderato*



More Difficult Unfigured Basses.

1. Hymn-tune.



2. *Andante moderato.*



3. Valse.



x Passing-note.



March.
Allegro vivace.

4.

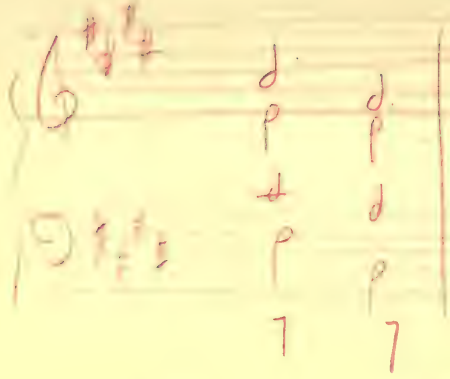


Choral.

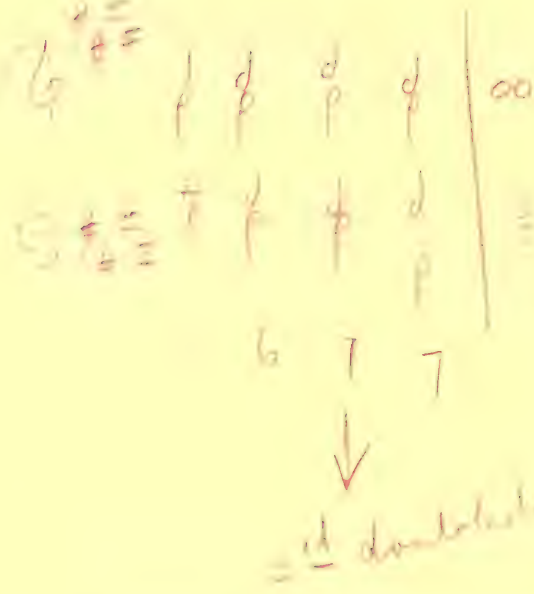
5.




p
p
cres.
pp calando.
SCHUBERT.
Allegro.
6.
Andante tranquillo.
MENDELSSOHN.
7.
sf
dim.
cres.
Choral.
BACH.
8.



to page 33



Open progressions of roots up or down 5ths (or 4ths) when chord third moves by skips, leave about 3 roots and open 5ths

Change from close to open and vice versa

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